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ΑΝΑΚΡΕΟΝΤΟΣ ΤΗΙΟΥ

ΜΕΛΗ.

Engraved by Ridley & Hall

Anacreon.

Published as the Act Directs for I. Mawman, 22, Poultry, 1. Sept.r 1806

J. Gilpin.

Wm. Bernard Gilpin
1889

THE

ODES

OF

ANACREON OF TEOS.

LITERALLY TRANSLATED INTO

ENGLISH PROSE.

WITH

NOTES.

By the Rev. Thomas Gilpin, A.B.

Πολλάκι μὲν τόδ' ἄεισα, καὶ ἐκ τύμβοιο βοήσω,
Πίνετε, πρὶν ταύτην ἀμφιβάλησθε κόνιν.

JULIAN *Ægyptius.*

THE SECOND EDITION.

York:

Printed by T. Wilson and R. Spence, in High-Ousegate,

FOR J. MAWMAN, NO. 22, POULTRY, LONDON; AND FOR WILSON AND SPENCE, YORK.

1806.

PREFACE.

THIS *work* is chiefly designed for the use of those who have made no great progress in *Grecian literature;* and that it may the more effectually answer the end proposed, the translation is as literal, as the different idioms of the Greek and English languages will allow.

In a version of this kind, little of the *spirit* of an *original can* be preserved: those who are competent judges of such a performance, know full well how difficult it is to trace with exactness the peculiarities of a *foreign* idiom, and preserve even *propriety* in our own.

The use of literal translations from *Latin* authors being now so generally acknowledged;

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it is hoped that a version of a *Greek* classic, done in the same manner, will be found of some service to those who are not far advanced in the useful and elegant study of this language.

With respect to the *text* of *Anacreon,* the translator has not closely confined himself to any *one* edition of his author, but has carefully selected from a variety of readings, that which he judged to be genuine. How far he has succeeded in his choice, it is the province of the learned and candid reader to determine.

In this *second edition,* several alterations (it is presumed for the better) have been made in the English version,—the original has also been revised, and in a few places corrected.

A life devoted to ease, tranquillity, and retirement, does not abound in variety; and affords but little scope to the pen of the *biographer:* a few incidents, however, relative to

this *elegant poet*, have been recorded by co-temporary writers, or by such as flourished a short time after him. These scanty materials have been so carefully collected, and so judiciously arranged by *Mr. Addison*, as to render any further attempt of this kind unnecessary.—I therefore hope that I shall be excused for the liberty I have taken in embellishing my translation with HIS LIFE OF ANACREON. As there are some expressions in the *twenty-ninth* ode, which might give offence to a delicate ear, if verbally translated, and as a paraphrase is not consistent with the plan of this work, it is not turned into English: although, on account of its many beauties, and that the purchaser of this volume may possess all the odes of *Anacreon* without mutilation, the original is inserted. Many words, for the sake of perspicuity, are employed in the translation, which have none to correspond with them in the Greek; these will be found printed in a *different character*.

Finally, *as no pains have been spared* to render this work a *correct* and *useful* edition of Anacreon, the translator hopes that it will meet with the approbation and encouragement of the public.

Colton, near Tadcaster,
June, 1806.

THE

LIFE OF ANACREON.

ANACREON was born at *Teos*, a city and seaport of *Ionia*; but of what parents, is not agreed amongst authors; some calling his father's name *Scythinus**, others *Eumelus*, and others *Parthenius*†, or *Aristocritus*. *Madam D'Acier* endeavours to prove from *Plato*, that he was a kinsman of *Solon's*, and consequently allied to the *Codridæ*, the noblest family in *Athens*; but as no such opinion seems fairly deducible

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* *Suidas.*

† An ancient distich calls his father's name *Parthenius*, and his mother's *Eetia.*

Παρθενίοιο πατρὸς λιγυρὸς πάις, Ἠετίης τε,
Ἦν ἄρα μελπόμενος Τεῖος Ἀνακρεῖων.

from the text* of her author, we must rather commend the lady's zeal, than subscribe to her interpretation. The time in which he flourished, is also a matter of dispute amongst the learned. *Suidas* fixes on the 52d, and *Eusebius* on the 62d Olympiad; whom others, either follow, or dissent from, according to their different fancies. The truth is, there is no exactness in the chronology of the *Greeks* for the times preceding the rise of the *Persian* empire; it was not till long after, that they began to reckon by Olympiads: whence it is that we meet with so much uncertainty and contradiction in their account of things before that period.

As to our present inquiry, *Barnes's* calculation seems as correct as any, which makes *Anacreon* born on the second year of the 55th Olympiad, and the twenty-ninth before the death of *Cyrus*.

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* The passage is in Plato's Dialogue of Temperance, entitled *Charmides*.

Agreeable to this account, our author was about eighteen years of age, when *Harpagus*, the general of *Cyrus*, came with an army against the confederate cities of the *Ionians** and *Æolians*. The *Milesians* immediately submitted themselves; but the *Phocæans*, a brave people, finding they were too weak to withstand the enemy, rather chose to abandon their country, than their liberty, and getting a fleet together, transported themselves and families to the coast of *France;* where being hospitably received by *Nannus*, the king of the country, they built *Marseilles*. For it must be observed, that the *Persians* had no skill in maritime affairs as yet, neither had they any alliance with the *Phœnicians*, who, except the *Greeks*, were at that time esteemed the only powerful nation, at sea, in the world.

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* The migration of the *Ionian colonies* from *Greece*, and their settlement in Asia Minor, took place about the year *before Christ* 1044. T. G.

The *Teians* soon followed this generous example, as *Herodotus* informs us; for *Harpagus* having made himself master of their walls, by the advantage of his earth works, they unanimously went on board their ships, and sailing into *Thrace*, fixed themselves in the city *Abdera;* where they had not been long, before the *Thracians*, jealous of their new neighbours, endeavoured to give them disturbance: and in these conflicts, it seems to be, that *Anacreon* lost those of his friends whom he celebrates in his epigrams.

From hence he took a voyage to the court of *Polycrates*, tyrant of *Samos*, at that time, through the politeness and good fortune of its prince, one of the gayest and most flourishing in *Asia*. A person of *Anacreon's* character, could not fail of meeting with a welcome reception, wherever wit and pleasure were esteemed; and accordingly, we find by the ancients, that he was so highly honoured by

Polycrates, as not only to be admitted a partner of his friendship, but even of his most secret counsels. It was here he became enamoured of the beautiful *Bathyllus*, whose picture he has so finely drawn in his 29th ode; as also of another youth named *Smerdias*, who, *Maximus Tyrius* tells us*, was the son of a Thracian prince, and presented to *Polycrates* by some *Grecian* pirates. *Ælian*† reports, that *Polycrates* was so jealous of this last amour, as to order the boy to be shaved; and that *Anacreon* composed an elegant poem upon the occasion, though we have nothing now, but the remembrance of it, remaining. If we may believe *Stobæus*‡, he was no less a philosopher in his contempt of riches, than he was a poet in his love of pleasures. That author relates, that *Anacreon* having received five talents§ of gold

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* Cap. x

† Var. Hist. L. 9. C. 4.

‡ Fol. 508.

§ A sum equal to about £1251. English.

from *Polycrates*, could not sleep for two nights successively; upon which he returned the treasure, telling his patron, that however considerable the sum might be, it was not an equal price for the trouble of keeping it.

How long he continued at *Samos*, is uncertain; but it is probable that the friendship of *Polycrates*, and the splendour of his court, had influence enough to detain him there the greatest part of his reign. This opinion also seems confirmed by *Herodotus**, who assures us, that *Anacreon* of *Teos* was with that prince in his chamber, when he received a message from *Orœtes*, governor of *Sardis*, by whose treachery *Polycrates* was soon after betrayed, and inhumanly crucified, satisfying by this cruel death, the envy of an uninterrupted happiness. It seems to have been a little before this fatal accident, that our poet left *Samos*

* Lib. 3d.

for *Athens,* having been invited thither by *Hipparchus,* one of the most virtuous and learned princes of his time, who, as *Plato** assures us, sent a vessel of fifty oars to convey him over the *Ægean.* But *Hipparchus* being slain by the conspiracy of *Harmodius* and *Aristogiton,* he returned to his native country *Teos;* (for after the death of *Cyrus,* the *Teians* had been suffered to re-inhabit their city unmolested) here he remained till the revolt of *Histiæus,* on which account, as *Suidas* tells us, he was obliged once more to fly to *Abdera,* where he was strangled† with a grape-stone, in the 85th year of his age.

Besides his favourites already mentioned, he had several others; as *Megistes, Eurypele,* and *Cleobulus.* He was also very much addicted to

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* Plato in Hipparch.

† Valer. Max. L. 9. C. 12. and Plin. L. 7. C. 7.

wine, if we may believe *Ovid:* and *Pausanias* has left us the description of his statue in a drunken posture; though whether this imputation is not rather to be charged upon his *poetry,* than his *person,* may be questioned; and especially since the moral *Plato** has vouch-

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* If *Anacreon* must be viewed by posterity in the light of a *mere drunkard,* adieu to his *elegance,*—to his *wit,* and to his *poetry!* But how is this charge *proved?* Besides the testimony of *Plato* in his favour, as above cited; we have also that of *Athenæus,* which pronounces him to be ΝΗΦΩΝ καὶ ΄ΑΓΑΘΟΣ, Sobrius et Probus.

To form a judgment of the *moral* character of any author, particularly of a *Lyric* poet, merely from the complexion of his writings, is neither *just* nor *generous.*— And the Italian poet, whose verses are so elegantly translated by *Mr. Moore,* is decidedly of the same opinion.—

" To Love and Bacchus ever young,
" While sage *Anacreon* touch'd the lyre;
" He neither *felt* the loves he sung,
" Nor *fill'd* his bowl to Bacchus higher."—

T. G.

safed to call him the *wise Anacreon*. But a small portion of his works has escaped the malice of time; for, besides odes, he composed elegies, hymns, and iambics. Some writers honour him with the invention of the *lyre*.

How much he was the delight of the ancients, appears from those extravagant praises which they have bestowed upon him; particularly *Horace**.

But there is no one who has given a juster character of his writings, than that little god who inspired them, as taught to speak by *Mr. Cowley*:

All thy verse is softer far,
Than the downy feathers are
Of my wings, or of my arrows,
Of my mother's doves, or sparrows:
Graceful, cleanly, smooth, and round:
All with *Venus' girdle bound*.

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* Nec, si quid olim lusit *Anacreon*,
Delevit ætas:———

Lib. 4. Od. 9.

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ERRATUM IN THE NOTES.

For *(Scilicet ὁ Ξενοφῶν,)* read *(Scilicet Ξενοφῶν καὶ κωμαρχης.)*

See the note on the word γεφεσθαι,

v. 886. p. 159.

ΑΝΑΚΡΕΩΝ.

ΑΝΑΚΡΕΟΝΤΟΣ.

ΩΔΗ Α'.

ΕΙΣ ΛΥΡΑΝ.

ΘΕΛΩ λέγειν Ἀτρεΐδας,
Θέλω δὲ Κάδμον ᾄδειν·
Ἡ βάρβιτος δὲ χορδαῖς
Ἔρωτα μοῦνον ἠχεῖ.
Ἥμεψα νεῦρα πρώην
Καὶ τὴν λύρην ἅπασαν·
Κἀγὼ μὲν ἦδον ἄθλους
Ἡρακλέους· λύρη δὲ
Ἔρωτας ἀντεφώνει.
Χαίροιτε λοιπὸν ἡμῖν,
Ἥρωες· ἡ λύρη γὰρ
Μόνους ἔρωτας ᾄδει.

ANACREON.

ODE I.

ON HIS LYRE.

I WISH to celebrate the sons of Atreus; I wish also to sing of Cadmus; but the Lyre sounds love only on *its* strings. Lately I changed *my* strings, and the whole Lyre; and I indeed sang the labours of Hercules; but the Lyre returned *only* love. Farewell *in* future ye Heroes! For *my* Lyre sings songs of love alone.

MEMORANDUM.—The Reader is requested to observe, that the NOTES on both the Greek and English will be found at the end of the Odes.

ΩΔΗ Β'.

ΕΙΣ ΓΥΝΑΙΚΑΣ.

ΦΥΣΙΣ κέρατα ταύροις,
Ὁπλὰς δ' ἔδωκεν ἵπποις,
Ποδωκίην λαγωοῖς,
Λέουσι χάσμ' ὀδόντων,
Τοῖς ἰχθύσιν τὸ νηκτὸν,
Τοῖς ὀρνέοις πέταδαι,
Τοῖς ἀνδράσιν φρόνημα·
Γυναιξὶν οὐκ ἔτ' εἶχεν.
Τί ὧν δίδωσι; ΚΑΛΛΟΣ·
Ἀντ' ἀσπίδων ἀπασεών,
Ἀντ' ἐγχέων ἁπάντων.
Νικᾷ δὲ κ᾽ σίδηρον,
Καὶ πῦρ, καλή τις ὖσα.

ODE II.

ON WOMEN.

NATURE hath given horns to bulls, and hoofs to horses, swiftness of foot to hares, to lions a gaping of teeth, to fishes the faculty of swimming, to birds to fly, to men magnanimity. She had nothing left for Women: What then does she give *them?* BEAUTY: instead of all shields, instead of all spears; for she who is beautiful subdues both iron and fire.

ΩΔΗ Γ'.

ΕΙΣ ΕΡΩΤΑ.

ΜΕΣΟΝΥΚΤΙΟΙΣ ποθ' ὥραις,
Στρέφεται ὅτ' Ἄρκτος ἤδη
Κατὰ χεῖρα τὴν Βοώτεω,
Μερόπων δὲ φῦλα πάντα
Κέαται κόπῳ δαμέντα·
Τότ' Ἔρως ἐπισαθείς μευ
Θυρεων ἔκοπ' ὀχῆας.
Τίς, ἔφην, θύρας ἀράσσει;
Κατὰ μευ σχίσεις ὀνείρους.
Ὁ δ' Ἔρως, ἄνοιγε, φησὶ,
Βρέφος εἰμὶ, μὴ φόβησαι.
Βρέχομαι δὲ, κἀσέληνον
Κατὰ νύκτα πεπλάνημαι.
Ἐλέησα ταῦτ' ἀκούσας·
Ἀνὰ δ' εὐθὺ λύχνον ἅψας

ODE III.

ON CUPID.

ONCE at the midnight hour, when now the greater Bear turns itself under the hand of Boötes, and all the tribes of men, overcome with labour, lie asleep; then, Cupid having come unexpectedly *upon me*, knocked at the fastenings[2] of my gates. "Who," said I, "is knocking "at *my* doors? you will interrupt my "dreams." But Cupid says, "Open, "I am a child, fear not,—I am wet, and "have lost *my* way in a moonless night." On hearing these *words* I pitied *him;* and instantly having lighted up *my* lamp, I opened *my gate:* and behold indeed a child, bearing a bow, and wings, and a quiver. And having seated *him* near the

---

Ἀνέῳξα. ᾐ βρέφος μὲν
Ἔσορῶ, φέροντα τόξον,
Πτέρυγάς τε ᾐ φαρέτρην.
Παρὰ δ' ἰσίην καθίξας
Παλάμαισι χεῖρας αὐτῦ
Ἀνέθαλπον· ἐκ δὲ χαίτης
Ἀπέθλιβον ὑγρὸν ὕδωρ.
Ὁ δ', ἐπεὶ κρύος μεθῆκε,
Φέρε, φησὶ, πειράσωμεν
Τόδε τόξον, ἐς τί μοι νῦν
Βλάβεται βραχεῖσα νευρή.
Τανύει δὲ, καὶ με τύπλει
Μέσον ἦπαρ, ὥσπερ οἶστος·
Ἀνὰ δ' ἄλλεται καχάζων,
Ξένε, δ' εἶπε, συγχάρηθι·
Κέρας ἀβλαβὲς μέν ἐστι,
Σὺ δὲ καρδίην πονήσεις.

hearth, I chafed his hands with *my* palms, and wrung out of *his* hair the humid water. But he, when cold departed, says, " Come, let us try this bow;—how " far the string, being wet, is damaged." He bends *it* then, and struck me *in* the middle *of my* liver, like a gadfly: then up he leaps, and laughing loudly, " Con- " gratulate *me*, *my* Host," said he; " *my* " bow is unhurt indeed, but thou shalt " feel pain *in thy* heart!"

ΩΔΗ Δ'.

ΕΙΣ ΕΑΥΤΟΝ.

ΕΠΙ μυρσίναις τερείναις
Ἐπὶ λωτίναις τε ποίαις
Στορέσας, θέλω προπίνειν.
Ὁ δ' Ἔρως, χιτῶνα δήσας
Ὑπὲρ αὐχένος παπύρῳ,
Μέθυ μοι διακονείτω.
Τροχὸς ἅρμαλος γὰρ οἷα,
Βιότος τρέχει κυλισθείς,
Ὀλίγη δὲ κεισόμεσθα
Κόνις, ὀστέων λυθέντων.
Τί σε δεῖ λίθον μυρίζειν;
Τί δε γῇ χέειν μάταια;
Ἐμὲ μᾶλλον, ὡς ἔτι ζῶ,
Μύρισον, ῥόδοις δὲ κρᾶτα
Πύκασον, κάλει δ' ἑταίρην.
Πρὶν, Ἔρως, ἐκεῖ μ' ἀπελθεῖν
Ὑπὸ νερτέρων χορείας,
Σκεδάσαι θέλω μερίμνας.

ODE IV.

ON HIMSELF.

EXTENDED *at my ease* on tender myrtles and on lotus herbs, I wish to carouse: then let Love administer wine to me, having bound *his* tunick over *his* neck with papyrus[3]. For, life runs *forward*, rolling on like a chariot's wheel: and *soon* we shall lie a little dust, *our* bones being dissolved[4]. What does it avail thee to anoint a stone? And what, to pour on earth vain *libations?* Perfume me rather, while yet I live; and cover *my* head with roses, and invite *my* mistress. O Love! before I go thither, *even* to the revels of the shades below: I wish to dissipate *my* cares.

ΩΔΗ Ε'.

ΕΙΣ ῬΟΔΟΝ.

ΤΟ ῥόδον τὸ τῶν ἐρώτων
Μίξωμεν Διονύσῳ.
Τὸ ῥόδον τὸ καλλίφυλλον
Κρητάφοισιν ἁρμόσαντες,
Πίνωμεν ἁβρὰ γελῶντες.
Ῥόδον ὦ φέριστον ἄνθος,
Ῥόδον ἔαρος μέλημα.
Ῥόδα ϗ θεοῖσι τερπνά.
Ῥόδα παῖς ὁ τῆς Κυθήρης
Στέφεται καλοῖς ἰούλοις,
Χαρίτεσσι συγχορεύων.
Στέψον ἕν με, ϗ λυρίσσω
Παρὰ σοῖς, Διόνυσε, σηκοῖς
Μετὰ κώμης βαθυκόλπου,
Ῥοδίνοισι στεφανίσκοις
Πεπυκασμένος, χορεύσω.

ODE V.

ON THE ROSE.

THE Rose the *flower* of love, let us blend with Bacchus: fitting to *our* temples the beautiful-leaved Rose, let us drink gaily laughing. O Rose, most excellent flower! O Rose, nursling of the spring! Roses *are* delightful even to gods. The Boy of Cytherea intwines Roses with *his* beautiful ringlets, dancing with the Graces. Crown me then, and I will strike the lyre: near thy shrine, O Bacchus! *and*, being adorned with rosy chaplets, I will dance with a blooming [6] maid.

ΩΔΗ ϛ'.

ΕΙΣ ΚΩ̃ΜΟΝ.

ΣΤΕΦΑΝΟΥΣ μὲν κροτάφοισι
Ῥοδίνους συναρμόσαντες,
Μεθύομεν ἁβρὰ γελῶντες.
Ὑπὸ βαρβίτῳ δὲ κύρη,
Κατακίσσοισι βρέμονται
Πλοκάμοις φέρουσα θύρσους,
Χλιδανόσφυρος χορεύει.
Ἁβροχάιτης δ' ἅμα κῦρος
Στομάτων ἡδὺ πνεόντων,
Κατὰ πηκτίδων ἀθύρων
Προχέει λιγεῖαν ὀμφήν.
Ὁ δ' Ἔρως ὁ χρυσοχάιτης,
Μετὰ τῦ καλῦ Λυάιυ
Μετὰ τῆς καλῆς Κυθήρης,
Τὸν ἐπήρατον γεραιοῖς
Κῶμον μέτεισι χάρων.

ODE VI.

ON FESTIVITY.

FITTING rosy chaplets to *our* temples, we freely drink, gaily laughing; whilst the neat-ankled maid bearing a thyrsus rustling with ivy wreaths, is dancing to the lute. And, in concert, a downy-haired youth, *his* lips sweetly breathing, pours forth *his* soft voice, playing upon the strings 7: and the golden-haired Cupid, with beautiful Lyæus, *and* with fair Venus, joyous attends the revel, delightful to old men.

ΩΔΗ Ζ'.

ΕΙΣ ΕΡΩΤΑ.

Ὑακινθίνῳ με ῥάβδῳ
Χαλεπῶς Ἔρως βαδίζων,
Ἐκέλευσε συντροχάζειν.
Διὰ δ' ὀξέων μ' ἀναύρων,
Ξυλόχων τε καὶ φαράγγων,
Τροχάονα πεῖρεν ὕδρος.
Καρδίη δὲ μοῦνος ἄχρις
Ἀνέβαινε, κἄν ἀπέσβην.
Ὁ δ' Ἔρως μέτωπα σείων
Ἁπαλοῖς πλεροῖσιν, εἶπε.
Σὺ γὰρ οὐ δύνῃ φιλῆσαι.

ODE VII.

ON CUPID.

CUPID walking difficultly with hyacinthine wand, commanded me to run with *him:* but a water-serpent stung me hastening thro' rapid torrents, and thickets, and glens: and *my* heart ascended to *my* nostrils, and I was almost dead. When Cupid fanning *my* forehead, with *his* soft wings, cried,—"For thou art not able to love."

ΩΔΗ Η'.

ΕΙΣ ΤΟ ΈΑΥΤΟΥ ΟΝΕΙΡΟΝ.

ΔΙΑ νυκτὸς ἐγκαθεύδων
'Αλιπορφύροις τάπησι,
Γεγανυμένος Δυαίῳ,
Ἐδόκουν ἄκροισι ταρσοῖς
Δρόμον ὠκὺν ἐκτανύειν,
Μετὰ παρθένων ἀθύρων.
Ἐπεκερτόμουν δὲ παῖδες
'Απαλώτεροι Λυαίου,
Δακέθυμά μοι λέγοντες
Διὰ τὰς καλὰς ἐκείνας.
Ἐθέλοντα δὲ φιλῆσαι
Φύγον ἐξ ὕπνου με πάντες.
Μεμονωμένος δ' ὁ τλήμων
Πάλιν ἤθελον καθεύδειν.

ODE VIII.

ON HIS DREAM.

SLEEPING through the night on purple carpets, exhilarated with Bacchus; I seemed to urge forward a swift race, on tiptoe, sporting with virgins: whilst youths softer than Lyæus, speaking bitter *words* to me; taunted *me* on account of these fair ones: but desiring to obtain a kiss, all escaped me *awakened* out of sleep. And wretched *I*, being left alone, wished to slumber again.

ΩΔΗ Θ'.

ΕΙΣ ΠΕΡΙΣΤΕΡΑΝ.

Ἐρασμίη πέλεια,
Πόθεν, πόθεν πέτασαι;
Πόθεν μύρων τοσούτων,
Ἐπ' ἠέρος θέουσα,
Πνέεις τε καὶ ψεκάζεις;
Τίς ἐσί σοι; μέλει δέ.
" Ἀνακρέων μ' ἔπεμψε
" Πρὸς παῖδα, πρὸς Βάθυλλον,
" Τὸν ἄρτι τῶν ἁπάντων
" Κρατοῦντα καὶ τύραννον.
" Πέπρακέ μ' ἡ Κυθήρη
" Λαβοῦσα μικρὸν ὕμνον·
" Ἐγὼ δ' Ἀνακρέοντι
" Διακονῶ τοσαῦτα·
" Καί νυν οἵας ἐκείνου
" Ἐπισολὰς κομίζω·
" Καί φησιν, εὐθέως με
" Ἐλευθέρην ποιήσειν.

ODE IX.

ON A DOVE[8].

O LOVELY Pigeon! whence, whence do you fly? Whence, speeding through the air, do you breathe, and distil so many perfumes? Who is your *master*? For it concerns *me to know*. "Anacreon sent "me to a youth,—to Bathyllus, at pre- "sent the Possessor and Lord of every "*bosom*. Venus sold me, receiving a "little hymn *in return*. And I serve "Anacreon *in* such *transactions as these:* "and now I carry his letters, *such* as[9] "*you see:* and he says that he will im- "mediately make me free. But I will "remain a servant with him even tho'

" Ἐγὼ δὲ, κἢν ἀφῇ με,
" Δύλη μενῶ παρ' αὐτῷ.
" Τί γάρ με δεῖ πέταθαι
" Ὄρη τε ἢ κατ' ἀγρὰς,
" Καὶ δένδρεσιν καθίζειν,
" Φαγεῖσαν ἄγριόν τι;
" Ταυῦν ἔδω μὲν ἄρτον
" Ἀφαρπάσασα χειρῶν
" Ἀνακρέοντος αὐτῦ.
" Πιεῖν δέ μοι δίδωσι
" Τὸν οἶνον, ὃν προπίνει.
" Πιῦσα δ' ἂν χορεύσω,
" Καὶ δεσπότην ἐμοῖσι
" Πτεροῖσι συγκαλύψω·
" Κοιμωμένη δ' ἐπ' αὐτῷ
" Τῷ βαρβίτῳ καθεύδω.
" Ἔχεις ἅπαντ', ἄπελθε·
" Λαλισέραν μ' ἔθηκας,
" Ἄνθρωπε, ἢ κορώνης."

" he should dismiss me: For wherefore
" should I fly, both over mountains, and
" fields, and perch on trees, devouring
" some rustic *food?* Now indeed, I eat
" bread, snatching *it* from the hands of
" Anacreon himself; and he gives to me
" the wine to drink, which he tastes
" before *me;* and having drunk, I per-
" haps may dance, and cover *my* master
" with my wings: then, going to rest, I
" sleep upon the lute itself. You have
" *it* all;—begone: you have made me
" more talkative, O man! than even a
" crow."

ΩΔΗ Ι'.

ΕΙΣ ΕΡΩΤΑ ΚΗΡΙΝΟΝ.

ΕΡΩΤΑ κήρινόν τις
Νεηνίης ἐπώλει·
Ἐγὼ δέ οἱ παρασὰς,
Πόσου θέλεις, ἔφην, σοὶ
Τὸ τευχθὲν ἐκπρίωμαι;
Ὁ δ' εἶπε Δωριάζων,
" Λάβ' αὐτὸν, ὁππόσου λῆς.
" Ὅμως δ' ἂν ἐκμάθῃς πᾶν,
" Οὐκ εἰμὶ κηροτέχνας.
" Ἀλλ' ὃ θέλω συνοικῆν
" Ερωτι παντορέκτᾳ."
Δὸς ἦν, δὸς αὐτὸν ἡμῖν
Δραχμῆς, καλὸν σύνευνον.
Ἔρως, σὺ δ' εὐθέως με
Πύρωσον· εἰ δὲ μή, σὺ
Κατὰ φλογὸς τακήσῃ.

ODE X.

ON A WAXEN CUPID.

A CERTAIN youth exposed to sale a Waxen Cupid: and I standing near to him, said, "For how much may I pur-"chase this statue of you?" When he, speaking in the Doric dialect, said, "Take him for what you will: but "however if you would know all, I am "not a maker of waxen images: but I "do not choose to dwell with insatiate Love."—Then give—give him to me, for a drachma[10], beautiful bedfellow! But thou Love, do thou fire me instantly: for if not, thou shalt melt in flame.

ΩΔΗ ΙΑ'.

ΕΙΣ ΕΑΥΤΟΝ.

ΛΕΓΟΥΣΙΝ αἱ γυναῖκες,
" Ἀνακρέων, γέρων εἶ·
" Λαβὼν ἔσοπτρον, ἄθρει
" Κόμας μὲν οὐκ ἔτ' οὔσας,
" Ψιλὸν δέ σευ μέτωπον."
Ἐγὼ δὲ τὰς κόμας μὲν,
Εἴτ' εἰσὶν, εἴτ' ἀπῆλθον,
Οὐκ οἶδα· τοῦτο δ' οἶδα,
Ὡς τῷ γέροντι μᾶλλον
Πρέπει τὰ τερπνὰ παίζειν,
Ὅσῳ πέλας τὰ μοίρης.

ODE XI.

ON HIMSELF.

THE women say,—" Anacreon, thou " art old; taking *thy* mirror, observe, " *thy* locks are[11] gone, thy forehead " bare!" But I know not, *as to*[12] these locks indeed, whether they remain, *or* whether they are gone: but this I know, that it is more becoming for an old man to sport merrily, by how much nearer the *period* of *his* fate *approaches*.

ΩΔΗ ΙΒ'.

ΕΙΣ ΧΕΛΙΔΟΝΑ.

Τι σοι, θέλεις, ποιήσω;
Τί σοι, λάλη χελιδών;
Τὰ ταρσά σευ τὰ κῦφα,
Θέλεις, λαβὼν ψαλίξω;
Ἢ μᾶλλον ἔνδοθέν σευ
Τὴν γλῶσσαν, ὡς ὁ Τηρεὺς
Ἐκεῖνος, ἐκθερίζω;
Τί μευ καλῶν ὀνείρων,
Ὑπορθρίαισι φωκαῖς,
Ἀφήρπασας Βάθυλλον;

ODE XII.

ON A SWALLOW.

WHAT shall I do to thee, what,—O twittering Swallow? Seizing, shall I clip thy light pinions? *Say*, art thou willing? Or shall I rather crop off thy tongue from within *thy mouth*, as that Tereus *did of old?* Wherefore didst thou snatch Bathyllus from my joyous dreams,—by *thy* morning notes?

ΩΔΗ ΙΓ'.

ΕΙΣ ΕΑΥΤΟΝ.

Οἱ μὲν, καλὴν Κυβήβην
Τὸν ἠμίθηλυν Ἄτ⟨ιν
Ἐν ὕρεσιν βοῶν⟨α;
Λέγυσιν ἐκμανῆναι.
Οἱ δὲ, Κλάρυ παρ' ὄχθας
Δαφνηφόροιο Φοίβυ
Λάλον πιόντες ὕδωρ,
Μεμηνότες βοῶσιν.
Ἐγὼ δὲ, τῦ Λυαίυ,
Καὶ τῦ μύρυ κορεσθεὶς,
Καὶ τῆς ἐμῆς ἑταίρης,
Θέλω, θέλω μανῆναι.

ODE XIII.

ON HIMSELF.

Some say, that the semivir Attis went mad, calling the beautiful Cybele on the mountains: some having drunk the prophetic water of laurel-bearing Phœbus, near the banks of Claros [13]; being mad, vociferate *aloud*. But I being saturated with Bacchus, and with perfume, and my *fair* companion;——desire, desire to be mad.

ΩΔΗ ΙΔ'.

ΕΙΣ ΕΡΩΤΑ.

ΘΕΛΩ, θέλω φιλῆσαι·——
Ἔπειθ' Ἔρως φιλεῖν με·
Ἐγὼ δ' ἔχων νόημα
Ἄβυλον, οὐκ ἐπείσθην.
Ὁ δ' εὐθὺ τόξον ἄρας,
Καὶ χρυσέην φαρέτρην,
Μάχῃ με προὐκαλεῖτο.
Κἀγὼ λαβὼν ἐπ' ὤμων
Θώρηχ', ὅπως Ἀχιλλεύς,
Καὶ δοῦρα, καὶ βοείην,
Ἐμαρνάμην Ἔρωτι.
Ἔβαλλ· ἐγὼ δ' ἔφευγον,
Ὡς δ' οὐκ ἔτ' εἶχ' ὁϊστούς,
Ἠσχάλλεν· εἶθ' ἑαυτὸν
Ἀφῆκεν εἰς βέλεμνον.
Μέσος δὲ καρδίης μευ
Ἔδυνε, καὶ μ' ἔλυσε.
Μάτην δ' ἔχω βοείην·
Τί γάρ βαλώμεθ' ἔξω,
Μάχης ἔσω μ' ἐχούσης;

ODE XIV.

ON CUPID.

I WILL, I will be in love!——Cupid tried[14] to persuade me to love; but I, having a thoughtless mind, was not prevailed upon. Then he instantly taking up *his* bow, and golden quiver; called me out to battle: and I, taking on *my* shoulders a corslet like Achilles, and spears, and shield,—fought with Love. He[15] continued to shoot, and I retired; but when he had no longer *any* arrows, he grew angry;—then shot himself *at me* instead of a dart, and entered the middle of my heart; and unnerved me. In vain then I have a shield: for how can I protect myself externally, *with defensive armour*, since the battle rages within me?

ΩΔΗ ΙΕ'.

ΕΙΣ ΕΑΥΤΟΝ.

ΟΥ μοι μέλει Γύγαο
Τῦ Σάρδεων ἄνακτος·
Οὔθ' αἱρέει με χρυσὸς,
Οὐδὲ φθονῶ τυράννοις.
Ἐμοὶ μέλει μύροισι
Καταβρέχειν ὑπήνην·
Ἐμοὶ μέλει ῥόδοισι
Καταστέφειν κάρηνα.
Τὸ σήμερον μέλει μοι·
Τὸ δ' αὔριον τίς οἶδεν;
Ὡς ἦν ἔτ' εὐδί' ἐστὶ,
Καὶ πῖνε, κὴ κύβευε,
Καὶ σπένδε τῷ Λυαίῳ·
Μὴ νῦτος, ἦν τις ἔλθῃ,
Λέξῃ, μή δεῖ σε πίνειν.

ODE XV.

ON HIMSELF.

I CARE not for the *wealth* of Gyges[16] the king of the Sardians: nor doth gold captivate me, neither do I envy princes: It is my concern to moisten with perfumes *my* beard; it is my concern to crown *my* head with roses: To-day is my concern, for who knows to-morrow? Then, whilst it still is calm, even drink, and throw the dice, and pour libations to Bacchus; lest disease, if any come, may say, that you must not drink.

ΩΔΗ Ις'.

ΕΙΣ ΕΑΥΤΟΝ.

Σὺ μὲν λέγεις τὰ Θήβης,
Ὁ δ' αὖ Φρυγῶν ἀϋτάς·
Ἐγὼ δ' ἐμὰς ἀλώσεις.
Οὐχ ἵππος ὤλεσέν με,
Οὐ πεζὸς, οὐχὶ νῆες·
Στρατὸς δὲ καινὸς ἄλλος,
Ἀπ' ὀμμάτων βαλών με.

ODE XVI.

ON HIMSELF.

YOU sing the *wars* of Thebes, and he again, the battles[17] of the Phrygians; but I my own captivities[18]. It was not horse, nor foot, nor ships *that* overthrew me; but another strange *kind of* army, that shot me from *their* eyes.

ΩΔΗ ΙΖ'.

ΕΙΣ ΠΟΤΗΡΙΟΝ ΑΡΓΥΡΟΥΝ.

ΤΟΝ ἀργυρὸν τορεύσας,
Ἥφαιστέ, μοι ποιήσον,
Παναπλίαν μὲν ὐχί·
Τί γὰρ μάχαισι κἀμοί;
Ποτήριον δὲ κοῖλον,
Ὅσον δύνῃ, βάθυνον.
Ποίει δέ μοι κατ' αὐτὸ,
Μήτ' ἄστρα, μήθ' ἁμάξας,
Μὴ συγγὸν Ὠρίωνα·
Τί Πλειάδεσσι κἀμοὶ;
Τί δ' ἄστρασιν Βοώτεω;
Ποίησον ἀμπέλους μοι,
Καὶ βότρυας κατ' αὐτὸ,
Καὶ χρυσέους πατοῦντας,
Ὁμῶς καλῷ Λυαίῳ,
Ἔρωτα τ' ἠβ Βάθυλλον.

ODE XVII.

ON A SILVER CUP.

O VULCAN! graving the silver, make me not a suit of armour; (for what have I to do with battles?) But a capacious bowl; *make it* deep, as you are able. And grave me upon it neither constellations, nor the *celestial* wain, nor the terrible Orion: for what have I to do with the Pleiades? Or what, with the stars[19] of Boötes? Make me vines and clusters upon it; and Love, and Bathyllus, in gold, together with beautiful Bacchus, treading *the wine-press.*

ΩΔΗ ΙΗ'.

ΕΙΣ ΤΟ ΑΥΤΟ.

ΚΑΛΛΙΤΕΧΝΑ, μοι τόρευσον
Ἔαρος κύπελλον ἡδύ.
Τὰ πρῶτα τερπνὸν ἡμῖν
Ῥόδον φέρουσαν ὥρην.
Τὸν ἄργυρον δ' ἁπλώσας,
Πότον ποίει μοι τερπνόν.
Τῶν τελετῶν, παραγνω,
Μή μοι ξένον τορεύσῃς,
Μὴ φευκτὸν ἰσόρημα.
Μᾶλλον ποίει Διὸς γόνον,
Βάκχον Εὔϊον ἡμῖν
Μύσην νάματος, ἢ Κύπριν
Ὑμεναίοις κρατοῦσαν·
Χάρασσ' Ἔρωτ' ἄνοπλον,
Καὶ Χαρίτας γελώσας
Ὑπ' ἄμπελον εὐπέταλον,
Εὐβότρυον, κομῶσαν·
Σύναπλε κώμους εὐπρεπεῖς,
Ἂν μὴ Φοῖβος ἀθύρῃ.

ODE XVIII.

ON THE SAME.

CARVE me, O admirable artist, Spring's pleasant cup: first *represent* to us the season[20] producing the delightful rose; and, hammering out the silver, make me a charming bowl: engrave for me, I beseech *you*, no foreign[21] *rite* of sacrifices, nor shocking story; rather make us Bacchus Evius, offspring of Jove, the mystic priest of wine; or Venus presiding over Hymenæal *rites:* engrave Love unarmed, and laughing Graces under a broad-leafed vine, loaded with clusters,—luxuriant in foliage: join with *these*, comely youths, if Phœbus sport not *there*[22].

ΩΔΗ ΙΘ'.

ΕΙΣ ΤΟ ΔΕΙΝ ΠΙΝΕΙΝ.

Ἡ Γῆ μέλαινα πίνει,
Πίνει δὲ δένδρε' αὐτήν·
Πίνει θάλασσα δ' αὔρας,
Ὁ δ' ἥλιος θάλασσαν,
Τὸν δ' ἥλιον σελήνη.
Τί μοι μάχεσθ', ἑταῖροι,
Κ' αὐτῷ θέλοντι πίνειν;

ODE XIX.

THAT WE OUGHT TO DRINK.

THE black earth drinks, and the trees drink it[23]; the sea also drinks the breezes, and the sun, the sea; and the moon *drinks* the sun: Why do you contend with me, O companions! when *I* too have a mind to drink?

ΩΔΗ Κ'.

ΕΙΣ ΚΟΡΗΝ.

Ἡ Ταντάλυ πότ' ἐση
Λίθος Φρυγῶν ἐν ὄχθαις·
Καὶ παῖς ποτ' ὄρνις ἔπλη
Πανδιόνος χελιδών.
Ἐγὼ δ' ἔσοπλρον εἴην,
Οπως ἀεὶ βλέπῃς με.
Ἐγὼ χιτὼν γενοίμην,
Ὅπως ἀεὶ φορῇς με.
Ὕδωρ θέλω γενέσθαι,
Ὅπως σὲ χρῶτα λύσω.
Μύρον, γύναι, γενοίμην,
Ὅπως ἐγώ σ' ἀλείφω.
Καὶ ταινία δὲ μαζῶν,
Καὶ μάργαρον τραχήλῳ,
Καὶ σάνδαλον γενοίμην,
Μόνον, ποσὶν πατεῖν με.

ODE XX.

ON A GIRL.

THE *daughter* of Tantalus once stood, a stone on the mountains[24] of the Phrygians; and the child of Pandion once flew *as* a bird, *even* a swallow: But I would be a mirror, that you might ever view me; I would become a vest, that you might always wear me: I am willing to be water, that I may bathe your person: ointment, O Lady! I would be; then would I perfume you; and the fillet of *your* bosom, and the pearl on *your* neck. Even a sandal I would be; only that you might tread upon me with *your* feet.

ΩΔΗ ΚΑ'.

ΕΙΣ ΈΑΥΤΟΝ.

ΔΟΤΕ μοι, δότ', ὦ γυναῖκες,
Βρομίᾳ πιεῖν ἀμυδί·
Ὑπὸ καύμαλος γὰρ ἤδη
Προποθεὶς ἀνασενάζω.
Δότε δ' ἀνθέων ἐκείνων·
Στεφάνᾳς δ' οἵᾳς πυκάζω,
Τὰ μέτωπά μᾳ 'πικαίει·
Τὸ δὲ καῦμα τῶν ἐρώτων,
Καρδίη, τινὶ σκεπάσσω;

ODE XXI.

ON HIMSELF.

GIVE me, give, O women! to drink copiously of Bacchus; for now exhausted[25] by sultry heat I pant[26]: and give *me* of those flowers; for my forehead scorches the garlands which I wear: but O heart! with what shall I skreen *thee*, *from* the ardour of love?

ΩΔΗ ΚΒ'.

ΕΙΣ ΒΑΘΥΛΛΟΝ.

ΠΑΡΑ τὴν σκιὴν, Βάθυλλε,
Κάθισον· καλὸν τὸ δένδρον·
Ἁπαλὰς σείει δὲ χαίτας
Μαλακωτάτῳ κλαδίσκῳ.
Παρὰ δ' αὐτῷ ἐρεθίζει
Πηγὴ ῥέυσα πειθῦς.
Τίς ἂν ἴδ' ὀρῶν παρέλθοι
Καταγώγιον τοιῦτον;

ODE XXII.

TO BATHYLLUS.

Sit, O Bathyllus! in this shade: the tree *is* beautiful! While on a pliant branch it waves *its* tender hair; and a fountain of persuasion rolling near it, provokes *our stay:* who then can pass by, beholding such a retreat *as this?*

ΩΔΗ ΚΓ'.

ΕΙΣ ΧΡΥΣΟΝ.

Ὁ Πλοῦτος εἴγε χρυσοῦ
Τὸ ζῆν παρῆγε θνητοῖς,
Ἑκαρτέρων φυλάτλων·
Ἴν', ἂν θανεῖν ἐπέλθῃ,
Λάβῃ τι, κ' παρέλθῃ.
Εἰ δ' ὐδὲ τὸ πρίασθαι
Τὸ ζῆν ἔνεστι θνητοῖς,
Τί κ' μάτην σεναίζω;
Τί κ' γόνυς προπέμπω;
Θανεῖν γὰρ εἰ πέπρωται,
Τί χρυσὸς ὠφελεῖ με;
Ἐμοὶ γένοιτο πίνειν·
Πιόντι δ' οἶνον ἡδύν,
Ἐμοῖς φίλοις συνεῖναι·
Ἐν δ' ἁπαλαῖσι κοίταις
Τελεῖν τὴν Ἀφροδίτην.

ODE XXIII.

ON GOLD.

If store of Gold prolonged life to mortals, I would persist *in* guarding *my wealth;* that if Death should come, he might take something and might be gone: but since to purchase life is not permitted to mortals, why then do I sigh in vain? Why then do I utter lamentations? For if death be decreed by Fate, what can Gold avail me? Be it mine to drink!—and, having drunk sweet wine, to converse with my friends;—and on the downy couch to sacrifice to Venus.

ΩΔΗ ΚΔ'.

ΕΙΣ ΕΑΥΤΟΝ.

ΕΠΕΙΗ βροτός γ' ἐτέχθην,
Βίοτε τρίβον ὁδεύειν,
Χρόνον, ὃς παρῆλθεν, ἔζων·
Ὃν ἔχω δραμεῖν, τίς οἶδε;
Μέθες ἴν με, Φροντὶ δεινὴ,
Οὐδέν ἐσί σοί τε κἀμοί·
Πρὶν ἐμὲ φθάσῃ τελευτῆν,
Παίξω, γελάσω, χορεύσω,
Μετὰ τῦ καλῦ Λυαίε.

ODE XXIV.

ON HIMSELF.

Since I was born a mortal, to travel the path of life; I know *full well* the time which is past; but who knows *that* which I have to run? Then dismiss me, grievous Care! thou hast nothing to do with me[27]. Before Death may prevent me, I will sport, laugh, dance—with beautiful Lyæus.

ΩΔΗ ΚΕ'.

ΕΙΣ ΕΑΥΤΟΝ.

Ὅταν πίνω τὸν οἶνον,
Εὔδουσιν αἱ μέριμναι.
Τί μοι γόων, τί μόχθων,
Τί μοι μέλει μεριμνῶν;
Θάνοιμι κἂν μελήσας,
Τί δὲ τὸν βίον πλανῶμαι;
Πίωμεν ὧν τὸν οἶνον,
Τὸν τᾶς καλᾶς Λυαίας.
Σὺν τῷ πιεῖν γὰρ ἡμᾶς,
Εὔδουσιν αἱ μέριμναι.

ODE XXV.

ON HIMSELF.

When I drink wine, *my* cares sleep! What care I for sorrows, for labours and cares? I must die, however anxious: then why am I distracted *with solicitude during my* life? Then let us drink wine the *gift* of fair Lyæus: for while we drink, *our* cares sleep.

ΩΔΗ Κϛ'.

ΕΙΣ ΕΑΥΤΟΝ.

ΟΤΑΝ ὁ Βάκχος εἰσέλθῃ,
Εὕδουσιν αἱ μέριμναι·
Δοκῶν δ' ἔχειν τὰ Κροίσου,
Θέλω καλῶς ἀείδειν.
Κισσοσεφὴς δὲ κεῖμαι,
Πατῶ δ' ἄπαντα θυμῷ.
Ὀπλίζ',—ἐγὼ δὲ πίνω.
Φέρε μοι κύπελλον, ὦ ϖαῖ.
Μεθύοντα γάρ με κεῖθαι
Πολὺ κρεῖσσον, ἢ θανόντα.

ODE XXVI.

ON HIMSELF.

When Bacchus penetrates *my soul*, cares sleep: then seeming to possess the *wealth* of Crœsus, I wish harmoniously to sing; while, crowned with ivy, I recline, and tread in thought the universe *beneath me.—Come*, prepare[28]—then I drink: Give me a cup, O boy! for it is much better that I should[29] lie drunk, than dead.

ΩΔΗ ΚΖ'.

ΕΙΣ ΔΙΟΝΥΣΟΝ.

ΤΟΥ Διὸς ὁ παῖς· ὁ Βάκχος,
Ὁ Λυσίφρων, Λυαῖος,
Ὅταν φρένας γ' ἐς ἁμὰς
Εἰσέλθῃ μεθυδώτης,
Διδάσκει με χορεύειν.
Ἔχω δὲ καί τι τερπνὸν
Ὁ τῆς μέθης ἐρασής.
Μετὰ κρότων, μετ' ᾠδῆς
Τέρπει με κ' Ἀφροδίτη,
Καὶ πάλιν θέλω χορεύειν.

ODE XXVII.

ON BACCHUS.

When Bacchus the son of Jove, Lyæus the relaxer of the mind, the bestower of wine, penetrates my breast, he teaches me to dance. Then I, the lover of festivity, possess also some *new* delight: Venus, too, charms me, with plaudits, with song,—and again I am willing to dance.

ΩΔΗ ΚΗ'.

ΕΙΣ ΤΗΝ ΕΑΥΤΟΥ ΕΤΑΙΡΑΝ.

ΑΓΕ, ζωγράφων ἄριστε,
Γράφε, ζωγράφων ἄριστε,
Ῥοδίης κοίρανε τέχνης,
Ἀπεῦσαν, ὡς ἄν εἴπω,
Γράφε τὴν ἐμὴν ἑταίρην.
Γράφε μοι τρίχας τὸ πρῶτον
Ἁπαλάς τε καὶ μελαίνας·
Ὁ δὲ κηρὸς ἂν δύνηται,
Γράφε καὶ μύρα πνεύσας.
Γράφε δ' ἐξ ὅλης παρειης,
Ὑπὸ πορφυραῖσι χαίταις,
Ἐλεφάντινον μέτωπον.
Τὸ μεσόφρυον δὲ μή μοι
Διάκοπλε, μήτε μίσγε·
Ἐχέτω δ', ὅπως ἐκείνη,
Τὸ λειηθότως σύνοφρυ,
Βλεφάρων ἵτυν κελαίνην.

ODE XXVIII.

ON HIS MISTRESS.

Come, best of painters! paint, O best of painters! master of the Rhodian art! paint my absent mistress, as I shall describe. First, paint me *her* hair, both soft and black, and if the wax be able, paint *it* even exhaling perfume: then paint *her* ivory forehead from *her* full cheek, under *her* dark[30] locks; and neither divide, nor confound, the middle space between the eye-brows, but let it[31] have, as she *has*, the junction of the brows imperceptible, *and* the arch of the eye-lids sable: And now, form the eye

Τὸ δὲ βλέμμα νῦν ἀληθῶς
Ἀπὸ τῆς πυρὸς ποίησον·
Ἅμα γλαυκὸν, ὡς Ἀθήνης·
Ἅμα δ' ὑγρὸν, ὡς Κυθήρης.
Γράφε ῥῖνα ἢ παρειὰς,
Ῥόδα τῷ γάλακτι μίξας.
Γράφε χεῖλος, οἷα Πειθῆς,
Προκαλούμενον φίλημα.
Τρυφερῇ δ' ἔσω γενείῳ
Περὶ Λυγδίνῳ τραχήλῳ
Χάριτες πέτοιντο πᾶσαι.
Στόλισον τὸ λοιπὸν αὐτὴν
Ὑποπορφύροιτι πέπλοις·
Διαφαινέτω δὲ σαρκῶν
Ὀλίγον, τὸ σῶμ' ἔλεγχον.
Ἀπέχει· βλέπω γὰρ αὐτήν.
Τάχα, κηρὲ, ἢ λαλήσεις.

really of fire,—at once blue like Minerva's, and also humid[32] like Cytherea's: paint *her* nose and cheeks, having mixed roses with milk: paint *her* lip, as *the lip* of Persuasion, provoking a kiss; and below *her* delicate chin, let all the Graces hover round *her* marble[33] neck: *For* the rest, deck her in purple robes, and let a faint *glimpse* of the skin shine through *its veil*, disclosing *her* form:—enough; for I see her!—soon O wax! you will even speak!

ΩΔΗ ΚΘ'.

ΕΙΣ ΒΑΘΥΛΛΟΝ.

ΓΡΑΦΕ μοι Βάθυλλον ὕτω
Τὸν ἑταῖρον, ὡς διδάσκω.
Λιπαρὰς κόμας ποίησον,
Τὰ μὲν ἔνδοθεν, μελαίνας,
Τὰ δ' ἐς ἄκρον, ἠλιώσας.
Ἕλικας δ' ἐλευθέρας μοι,
Πλοκάμων ἄτακτα συνθείς,
Ἄφες, ὡς θέλωσι, κεῖσθαι.
Ἁπαλὸν δὲ κῆ δροσώδες
Στεφέτω μέτωπον ὀφρὺς
Κυανωτέρη δρακόντων.
Μέλαν ὄμμα γοργὸν ἔσω,
Κεκερασμένον γαλήνῃ·
Τὸ μὲν ἐξ Ἄρηος ἕλκον,
Τὸ δὲ τῆς καλῆς Κυθήρης·

ODE XXIX.

NOT TRANSLATED.

(SEE THE PREFACE, AND NOTE 34.)

Ἵνα τὶς τὸ μὲν φοβῆται,
Τὸ δ' ἀπ' ἐλπίδος κρεμᾶται.
Ῥοδινὴν δ', ὁποῖα μῆλον,
Χροιὴν ποίει παρειήν.
Ἐρύθημα δ' ὡς ἂν αἰδῦς
Δύνασαι βαλεῖν, ποίησον.
Τὸ δὲ χεῖλος, ὦκ ἔτ' οἶδα,
Τίνι μοι τρόπῳ ποιήσεις·
Ἀπαλὸν, γέμον τε πειθῦς.
Τὸ δὲ πᾶν, ὁ κηρὸς αὐτὸς
Ἐχέτω λαλῶν σιωπῇ.
Μετὰ δὲ πρόσωπον ἔσω,
Τὸν Ἀδώνιδος παρελθών,
Ελεφάντινος τράχηλος.
Μεταμάζιον δὲ ποίει,
Διδύμας τε χεῖρας Ἑρμῦ,
Πολυδεύκεος δὲ μηρὺς,

ODE XXIX.

NOT TRANSLATED.

Διονυσίην δὲ νηδύν.
Ἀπαλῶν δ' ὕπερθε μηρῶν,
Μηρῶν τὸ ϖῦρ ἐχόντων,
Ἀφελη ϖοίησον ἀϳδῶ,
Παφίην θέλυσαν ἥδη.
Φθονερὴν ἔχεις δὲ τέχνην,
Ὅτι μὴ τὰ νῶτα δεῖξαϳ
Δύνασαϳ· τὰ δ' ἦν ἀμείνω.
Τί με δεῖ ϖόδας διδάσκειν;
Λάβε μισθὸν, ὅσσον εἴπης.
Τὸν Ἀπόλλωνα δὲ τῦτον
Καθελὼν, ϖοίει Βάθυλλον.
Ἦν δ' ἐς Σάμον ϖότ' ἔλθῃς,
Γράφε Φοῖβον ἐκ Βαθύλλε.

ODE XXIX.

NOT TRANSLATED.

ΩΔΗ Λ'.

ΕΙΣ ΕΡΩΤΑ.

Αἱ Μῦσαι τὸν Ἔρωτα
Δήσασαι στεφάνοισι,
Τῷ Κάλλει παρέδωκαν.
Καὶ νῦν ἡ Κυθέρεια
Ζητεῖ, λύτρα φέρουσα,
Λύσασθαι τὸν Ἔρωτα.
Κἂν λύσῃ δέ τις αὐτὸν,
Οὐκ ἔξεισι, μενεῖ δὲ·
Δουλεύειν δεδίδακται.

ODE XXX.

ON CUPID.

THE Muses having bound Cupid with garlands, delivered *him* to Beauty: and now the Cytherean *Goddess*, bringing a ransom, seeks to liberate Love; but although any one should release him, he will not depart, but will remain *there:* he hath learned to be a slave.

ΩΔΗ ΛΑ'.

ΕΙΣ ΕΑΥΤΟΝ.

ΑΦΕΣ με, τὺς θεύς, σοι
Πιεῖν, φιεῖν ἀμυσί·
Θέλω, θέλω μανῆναι.
Ἐμαίνετ' Ἀλκμαίων τε,
Ὁ λευκόπυς Ὀρέστης,
Τὰς μητέρας κλανόντες.
Ἐγὼ δὲ μηδένα κτὰς,
Πιὼν δ' ἐρυθρὸν οἶνον,
Θέλω, θέλω μανῆναι.
Ἐμαίνεθ' Ἡρακλῆς φρὶν,
Δεινὴν κλονῶν φαρέτρην,
Καὶ τόξον Ἰφίτειον.
Ἐμαίνετο φρὶν Αἴας,
Μέτ' ἀσπίδος κραδαίνων
Τὴν Ἕκτορος μάχαιραν.
Ἐγὼ δ' ἔχων κύπελλον,
Καὶ σέμμα τῦτο χαίτας,
Οὐ τόξον, ὐ μάχαιραν,
Θέλω, θέλω μανῆναι.

ODE XXXI.

ON HIMSELF.

PERMIT me, *by* the gods *I conjure* thee! to drink, to drink a copious draught!—I will—I will be mad! Both Alcmæon went mad, and the white-footed Orestes, having slain *their* mothers; then I, having slain no one, but quaffing rosy wine, will—I will be mad! Hercules of old went mad, rattling *his* dreadful quiver and Iphitean[35] bow: Ajax formerly ran mad, brandishing the sword of Hector, with *his sevenfold* shield: but I, grasping a bowl, and this chaplet for *my* hair, *and* not a bow, nor sword, will—I will be mad!

ΩΔΗ ΛΒ'.

ΕΙΣ ΤΟΥΣ ΕΑΥΤΟΥ ΕΡΩΤΑΣ.

Εἰ φύλλα πάντα δένδρων
Ἐπίσασθαι κατειπεῖν,
Εἰ κυματῶδες εὑρεῖν
Τὸ τῆς ὅλης θαλάσσης,
Σὲ τῶν ἐμῶν ἐρώτων
Μόνον ποιῶ λογισήν.
Πρῶτον μὲν ἐξ Ἀθηνῶν
Ἔρωτας εἴκοσιν θὲς,
Καὶ πεντεκαίδεκ' ἄλλους·
Ἔπειτα δ' ἐκ Κορίνθου
Θὲς ὁρμαθοὺς ἐρώτων·
Ἀχαΐης γὰρ ἐσιν,
Ὅπου καλαὶ γυναῖκες.
Τίθει δὲ Λεσβίους μοι,
Καὶ μέχρι τῶν Ἰώνων,

ODE XXXII.

ON HIS AMOURS.

If you have skill to compute all the leaves of the trees—if to discover the number of billows of the whole sea,—I make you alone computer of my Amours. First, then, from Athens set down twenty loves, and fifteen others *besides:* and then set down *whole* strings of loves from Corinth; for it is *a city* of Achaia, where the women *are* beautiful: Then place *to account* my Lesbians; and as far as Ionia,

Καὶ Καρίης, Ῥόδου τε,
Δισχιλίους ἔρωτας.
Τί φῄς;—ἀεὶ κηρῷ θές.
Οὔπω Σύρους ἔλεξα,
Οὔπω πόθους Κανώβου,
Οὐ τῆς ἅπαντ' ἐχούσης
Κρήτης, ὅπου πόλεσσιν
Ἔρως ἐποργιάζει.
Τί σοι θέλεις ἀριθμεῖν
Τοὺς ἐκτὸς αὖ Γαδείρων,
Τῶν Βακτρίων τε κ' Ἰνδῶν,
Ψυχῆς ἐμῆς ἔρωτας;

and Caria, and Rhodes, two thousand loves. "What say you?"—Add still to the wax[36]. I have not yet mentioned *my* Syrian *flames*, nor loves of Canopus, nor *those* of Crete[37] abounding in all *things*, where in *her* cities, Love celebrates *his* orgies. Why do you wish *me* to recount to you those also without Gades[38], *those* of the Bactrians too and Indians,—*all* loves of my soul?

ΩΔΗ ΛΓ'.

ΕΙΣ ΧΕΛΙΔΟΝΑ.

ΣΥ μὲν, φίλη χελιδών,
Ἐτησίη μολοῦσα,
Θέρει πλέκεις καλιὴν·
Χειμῶνι δ' εἰς ἄφαντος,
Ἢ Νεῖλον, ἢ ποὶ Μέμφιν.
Ἔρως δ' ἀεὶ πλέκει μευ
Ἐν καρδίῃ καλιὴν.
Πόθος δ' ὁ μὲν πλεροῦται,
Ὁ δ' ὢόν ἐσιν ἀκμὴν,
Ὁ δ' ἡμίλεπτος ἤδη.
Βοὴ δὲ γίνετ' αἰεὶ
Κεχηνότων νεοττῶν.
Ἐρωτιδεῖς δὲ μικρὰς
Οἱ μείζονες τρέφουσιν.
Οἱ δὲ τραφέντες εὐθὺς
Πάλιν κύουσιν ἄλλους.
Τί μῆχος ἦν γένηται;
Οὐ γὰρ σθένω τοσούτους
Ἔρωτας ἐκβοῆσαι.

ODE XXXIII.

ON A SWALLOW.

You indeed, dear Swallow! coming every year, build *your* nest *here* in summer; but in winter disappearing, you go either to the Nile, or to Memphis: but Love perpetually builds *his* nest within my heart; and this passion gets wings, and that is as yet an egg, and another *is* already half-hatched: and a chirping of the gaping young, is perpetual: then the greater nourish the little loves, and they again, being reared, instantly bring forth others. What contrivance then can be *found?* For I have not strength to break from[39] so many amours.

ΩΔΗ ΛΔ'.

ΕΙΣ ΚΟΡΗΝ.

ΜΗ με φύγῃς, ὁρῶσα
Τὴν ϖολιὰν ἔθειραν·
Μήδ', ὅτι σοι ϖάρεσιν
Ἄνθος ἀκμαῖον ὥρης,
Τἀμὰ φίλτρα διώξῃς.
Ὅρα, κἂν σεφάνοισιν,
Ὅπως ϖρέπει τὰ λευκὰ
Ῥόδοις κρίνα ϖλακέντα.

ODE XXXIV.

ON A GIRL.

FLY me not, observing *my* grey hair[40]; neither reject my caresses, because the blooming flower of beauty is present with you!—See, even in chaplets, how becoming the white lilies intwined with roses *are!*

ΩΔΗ ΛΕ'.

ΕΙΣ ΤΗΝ ΕΥΡΩΠΗΝ.

Ὁ Ταῦρος οὗτος, ὦ πάϊ,
Ζεύς μοι δοκεῖ τις εἶναι·
Φέρει γὰρ ἀμφὶ νώτοις
Σιδωνίην γυναῖκα.
Περᾷ δὲ πόντον εὐρύν,
Τέμνει δὲ κῦμα χηλαῖς.
Οὐκ ἂν δὲ ταῦρος ἄλλος
Ἐξ ἀγέλης ἐλαθείς,
Ἔπλευσε τὴν θάλασσαν,
Εἰ μὴ μόνος γ' ἐκεῖνος.

ODE XXXV.

ON EUROPA.

This bull, O boy! seems to me to be Jove himself; for he carries on *his* back a Sidonian woman; and passes the broad ocean, and cleaves the billow with *his* hoofs: since no other bull, wandering from the herd, would have navigated the sea, except this alone.

ΩΔΗ Λς'.

ΕΙΣ ΤΟ ΑΝΕΙΜΕΝΩΣ ΖΗΝ.

ΤΙ με τὺς νόμυς διδάσκεις,
Καὶ ῥητόρων ἀνάγκας;
Τί δέ μοι λόγων τοσύτων
Τῶν μηδὲν ὠφελούντων;
Μᾶλλον δίδασκε πίνειν
Ἀπαλὸν σῶμα Λυαίυ·
Μᾶλλον δίδασκε παίζειν
Μετὰ χρυσῆς Ἀφροδίτης.
Πολιαὶ σέφυσι κάραν.
Δὸς ὕδωρ, βάλ' οἶνον, ὦ παῖ·
Τὴν ψυχήν μυ κάρωσον.
Βραχὺ μὴ ζῶντα καλύπτεις·
Ὁ θανὼν ὑκ ἐπιθυμεῖ.

ODE XXXVI.

THAT WE MUST LIVE FREELY.

WHY do you teach me the documents and arguments[41] of rhetoricians? And wherefore *talk* to me of such discourses *as* nought avail? Rather teach *me* to drink a mellow draught of Bacchus; rather teach *me* to sport with golden Venus. Grey *hairs* crown *my* head:—Give *me* water; cast *in* wine, O boy! compose my soul *to rest*.—Soon shalt thou cover *me with earth, when* not alive:—He who is dead has no desires[42].

ΩΔΗ ΛΖ'.

ΕΙΣ ΤΟ ΕΑΡ.

ΙΔΕ, ϖῶς Ἔαρος φανέντος,
Χάριτες ῥόδα βρύουσιν.
Ἴδε, ϖῶς κῦμα θαλάσσης
Ἀπαλύνεται γαλήνῃ·
Ἴδε, ϖῶς νῆσσα κολυμβᾷ.
Ἴδε, ϖῶς γέρανος ὁδεύει·
Ἀφελῶς δ' ἔλαμψε Τιτάν.
Νεφελῶν σκιαὶ δονοῦνται,
Τὰ βροτῶν δ' ἔλαμψεν ἔργα.
Καρποῖσι γαῖα ϖροκύπτει·
Καρπὸς ἐλαίας ϖροκύπτει·
Βρομίῳ σέφεται τὸ νᾶμα·
Κατὰ φύλλον, κατὰ κλῶνα,
Καθελὼν ἤνθισε καρπός.

ODE XXXVII.

ON THE SPRING.

Behold, how on the approach of Spring the Graces pour forth roses! See, how the wave of the sea is smoothed with a calm! Behold, how the duck dives! Behold, how the crane proceeds on *her* journey; and Titan shines clearly! The shadows of clouds are dispelled, and the labours of mortals appear; earth is protuberant with fruits; the fruit of the olive bends forward; the juice of Bromius swells[43] *the vine*: *and the* fruit, dispersed throughout leaf and branch, flourishes.

ΩΔΗ ΛΗ'.

ΕΙΣ ΕΑΥΤΟΝ.

ΕΓΩ γέρων μέν εἰμι,
Νέων πλέον δὲ πίνω·
Κἂν δείπνῃ με χορεύειν,
Σκῦπφον ἔχω τὸν ἀσκόν·
Νάρθηξ γὰρ ὐδέν ἐστιν.
Ὁ μὲν θέλων μάχεσθαι,
Παρέστι γὰρ, μαχέσθω.
Ἐμοὶ κύπελλον, ὦ παῖ,
Μελιχρὸν οἶνον ἡδὺν
Ἐγκεράσας, φόρησον.
Ἐγὼ γέρων μέν εἰμι,
Σεληνὸν ἐν μέσοις δὲ
Μιμούμενος χορεύσω.

ODE XXXVIII.

ON HIMSELF.

I AM old indeed, yet I drink more than the young: and when *the occasion* requires me to dance, I grasp a bottle *for my* sceptre; since the staff[44] is nothing[45]: He who is inclined to fight, he has *my* leave, and let him fight;—*but* bring me a bowl, O boy! mingling sweet honey-coloured wine: I am old indeed, but I will dance among *you*, imitating Silenus.

ΩΔΗ ΛΘ'.

ΕΙΣ ΕΑΥΤΟΝ.

Ὅτ' ἐγὼ πίω τὸν οἶνον,
Τότε μευ ἦτορ ἰανθὲν
Λιγαίνειν ἄρχεται Μύσας.
Ὅτ' ἐγὼ πίω τὸν οἶνον,
Ἀπορίπλεται μέριμνα,
Πολυφροντίδες τε βυλαί,
Ἐς ἀλικτύπους ἀήτας.
Ὅτ' ἐγὼ πίω τὸν οἶνον,
Φιλοπαίγμων τότε Βάκχος
Πολυανθέσιν μ' ἐν αὔραις
Δονέει μέθῃ γανώσας.
Ὅτ' ἐγὼ πίω τὸν οἶνον,
Στεφάνους ἄνθεσι πλέξας,
Ἐπιθεὶς δὲ τῷ καρήνῳ,
Βιότου μέλπω γαλήνην.

ODE XXXIX.

ON HIMSELF.

When I drink wine, then, my heart being cheered, begins to celebrate the Muses. When I drink wine, care is driven away, and over-anxious counsels, to the gales which beat the sea. When I drink wine, then sportive Bacchus, having exhilarated *me* with *his* draught, tosses me in flower-scented breezes. When I drink wine, having woven garlands with flowers, and placed *them* on *my* head, I sing the calm of life.

Ὅτ᾽ ἐγὼ πίω τὸν οἶνον,
Μύρῳ ἐνώδει τέγξας
Δέμας, ἀγκάλαις δὲ κύρην
Κατέχων, Κύπριν ἀείδω.
Ὅτ᾽ ἐγὼ πίω τὸν οἶνον,
Ὑποκύρτοισι κυπέλλοις
Τὸν ἐμὸν νόον ἁπλώσας,
Θιάσῳ ξέξηθα κώμων.
Ὅτ᾽ ἐγὼ πίω τὸν οἶνον,
Τόδε μοι μόνον τὸ κέρδος·
Τόδ᾽ ἐγὼ λαβὼν ἀποίσω·
Τὸ θανεῖν γὰρ μετὰ πάντων.

When I drink wine, having anointed *my* body with fragrant ointment, and clasping *my* girl between *my* arms, I sing *of* **Venus.** When I drink wine, with hollow cups expanding[45] my mind, I delight in a chorus of youths. When I drink wine, this only *is* gain to me, this having taken, I will bear away[47]: for death *is common* with all.

ΩΔΗ Μ'.

ΕΙΣ ΕΡΩΤΑ.

Ἔρως ποτ' ἐν ῥόδοισι
Κοιμωμένην μέλιτ⟨αν
Οὐκ εἶδεν, ἀλλ' ἐτρώθη.
Τὸν δάκτυλον δὲ δηχθεὶς
Τῆς χειρὸς, ὠλόλυξε·
Δραμὼν δὲ πετασθεὶς
Πρὸς τὴν καλὴν Κυθήρην,
"Ὀλωλα, μᾶτερ," εἶπεν,
"Ὀλωλα, κἀποθνήσκω.
"Οφις μ' ἔτυψε μικρὸς
Πτερωτὸς, ὃν καλοῦσι
Μέλιτ⟨αν οἱ γεωργοί."
Ἡ δ' εἶπεν· "εἰ τὸ κέντρον
Πονεῖ τὸ τῆς μελίτ⟨ης,
Πόσον, δοκεῖς, πονοῦσιν,
"Ερως, ὅσους σὺ βάλλεις;"

ODE XL[43].

ON CUPID.

Once Cupid saw not a bee sleeping among roses, but was wounded: and being stung *in* the finger of *his* hand, he screamed *with pain;* then running and flying to the beautiful Cytherea:—"I "perish, O mother!" he cried: "I pe- "rish and am dying!—A little winged "serpent has stung me, which the coun- "trymen call a bee." But she said, "If the sting of the bee inflicts *such* "pain, how much do you think they "suffer, O Love! whom you wound?"

ΩΔΗ ΜΑ'.

ΕΙΣ ΣΥΜΠΟΣΙΟΝ.

Ἴλαροι πίωμεν οἶνον,
Ἀναμέλψομεν δὲ Βάκχον,
Τὸν ἐφευρέτην χορείης,
Τὸν ὅλας ποθοῦντα μολπάς,
Τὸν ὁμότροπον Ἔρωτι,
Τὸν ἐρώμενον Κυθήρης·
Δι' ὃν ἡ Μέθη λοχεύθη,
Δι' ὃν ἡ Χάρις ἐτέχθη,
Δι' ὃν ἀμπαύεται Λύπη,
Δι' ὃν εὐναίζετ' Ἀνίη.
Τὸ μὲν ὗν σῶμα κεραοῖν
Ἀπαλοὶ φέρουσι παῖδες·
Τὸ δ' ἄχος πέφευγε μιχθὲν
Ἀνεμοτρόφῳ θυέλλῃ.
Τὸ μὲν ὗν σῶμα λάβωμεν,

ODE XLI.

ON A BANQUET.

JOCUND let us drink wine, and we will raise the song to Bacchus; the inventor of dancing, the *god* who requires full songs, having the same manners with Cupid, the *deity* beloved of Venus: by whom Mirth[49] was brought forth, to whom the Graces[50] owe *their* birth, through whom grief finds respite, through whom Sadness is lulled asleep. Now soft youths present the mingled draught; and Sorrow flies, mixed with the wind-agitating storm. Let us then receive the cup, and dismiss cares;

Τὰς δὲ φροντίδας μεθῶμεν.
Τί γάρ ἐσι σοι τὸ κέρδος
Ὀδυνωμένῳ μερίμναις;
Πόθεν οἶδαμεν τὸ μέλλον;
Ὁ βίος βροτοῖς ἄδηλος.
Μεθύων θέλω χορεύειν,
Μεμυρισμένος δὲ παίζειν
Μετὰ τῶν καλῶν γυναικῶν.
Μελέτω δὲ τοῖς θέλουσιν,
Ὅσον ἐσὶν ἐν μερίμναις.
Ἰλαροὶ πίωμεν οἶνον,
Ἀναμέλψωμεν δὲ Βάκχον.

for what do you gain by being racked with solicitude[51]? Whence do we know the future? Life is uncertain to mortals. Having drunk freely, I am inclined to dance; and being perfumed, to sport with beautiful women. Whatsoever is in cares, let that be a concern to those who are willing: jocund let us drink wine, and we will raise the song to Bacchus.

ΩΔΗ ΜΒ'.

ΕΙΣ ΕΑΥΤΟΝ.

ΠΟΘΕΩ μὲν Διονύσυ
Φιλοπαίγμονος χορείης·
Φιλέω δ', ὅταν ἐφήβυ
Μετὰ συμπότυ λυρίζω·
Στεφανίσκυς δ' ὑακίνθων
Κροτάφοισιν ἀμφιπλέξας,
Μετὰ παρθένων ἀθύρειν
Φιλέω μάλισα πάντων.
Φθόνον ὐκ οἶδ' ἐμὸν ἦτορ·
Φθόνον ὐ δείδια δήκτην·
Φιλολοιδόροιο γλώσσης
Φεύγω βέλεμνα κῦρα.
Στυγέω μάχας παροίνυς
Πολυκώμυς κατὰ δαῖτας,
Νεοθήλοις δ' ἅμα κόραις
Ὑπὸ βαρβίτῳ χορεύων·
Βίον ἥσυχον φέρωμεν.

ODE XLII.

ON HIMSELF.

I am fond indeed of the dance of Bacchus the lover of sport: and I am delighted, when with a youth, *my* bottle-companion, I touch *my* lyre: but most of all I am charmed, having twined garlands of hyacinths round *my* temples, to frolick with virgins. My heart knows not envy; nor biting envy have I feared: I shun the light arrows of a slander-loving tongue. I abhor squabbles over wine, during festive entertainments: but while dancing to the lute, with fresh-blooming girls;—let us lead a tranquil life.

ΩΔΗ ΜΓ'.

ΕΙΣ ΤΕΤΤΙΓΑ.

ΜΑΚΑΡΙΖΟΜΕΝ σε, τέτ|ιξ,
Ὅτι δενδρέων ἐπ' ἄκρων,
Ὀλίγην δρόσον πεπωκὼς,
Βασιλεὺς ὅπως, ἀείδεις.
Σὰ γάρ ἐσι κεῖνα πάν|α,
Ὁσσόσα βλέπεις ἐν ἀγροῖς,
Χ' ὁπόσα φέρουσιν ὧρ|.
Σὺ γὰρ εἶ φίλος γεωργῶν,
Ἀπὸ μηδενός τι βλάπ|ων.
Σὺ δὲ τίμιος βροτοῖσι,
Θέρεος γλυκὺς προφήτης.
Φιλέουσι μέν σε Μοῦσ|·
Φιλέει δὲ Φοῖβος αὐτὸς,
Λιγυρὴν δ' ἔδωκεν οἴμην.
Τὸ δὲ γῆρας ὔ σε τείρει·
Σοφὲ, γηγενὴς, φίλυμνε,
Ἀπαθὴς, ἄναμ', ἄσαρκε,
Σχεδὸν εἶ θεοῖς ὅμοιος.

ODE XLIII.

ON THE CICADA[52].

We pronounce thee happy, O Cicada! because having sipped a little dew, thou singest on the tops of trees, like a king. For all these *things* are thine; whatsoever thou seest in the fields, and whatsoever the seasons produce; for thou art the friend of husbandmen, injuring nothing[53] belonging to them: and thou *art* honoured by mortals, sweet harbinger of summer! The Muses also love thee; and Apollo himself loves *thee*, and gave *thee* a tuneful note: Moreover, old age doth not waste thee. Skilful[54] *insect*, native of earth, lover of song, impassive, free from flesh, *and* blood; thou art nearly equal to the gods!

ΩΔΗ ΜΔ'.

ΕΙΣ ΤΟ ἙΑΥΤΟΥ̃ ᾽ΟΝΕΙΡΟΝ.

᾽ΕΔΟΚΟΥΝ ἴναρ τροχάζειν,
Πτέρυγας φέρων ἐπ᾽ ὤμων·
᾽Ο δ᾽ Ἔρως, ἔχων μόλυβδον
Περὶ τοῖς καλοῖς ποδίσκοις,
᾽Εδιῶκε, κ᾽ κίχανεν.
Τί θέλει γ᾽ ὄναρ τόδ᾽ εἶναι;
Δοκέω δ᾽ ἔγωγε πολλοῖς
᾽Εν ἔρωσί με πλακέντα,
Διολισθανεῖν ἐν ἄλλοις,
᾽Ενὶ τῷδε συνδεθῆναι.

ODE XLIV.

ON HIS DREAM.

I SEEMED *in* a dream to run *with speed*, bearing wings upon *my* shoulders: but Love, having lead round *his* beautiful little feet[55], *yet* pursued, and overtook *me*. What does this vision mean[56]? I think indeed, that I, being involved in many amours, shall escape from the rest, to be enfettered by this one *alone*.

ΩΔΗ ΜΕ'.

ΕΙΣ ΤΑ ΤΟΥ̃ ΕΡΩΤΟΣ ΒΕΛΗ.

Ὁ Ἀνὴρ ὁ τῆς Κυθήρης,
Παρὰ Λημνίαις καμίνοις,
Τὰ βέλη τὰ τῶν Ἐρώτων
Ἐποίει, λαβὼν σίδηρον.
Ἀκίδας δ' ἔβαπλε Κύπρις,
Μέλι τὸ γλυκὺ λαβοῦσα·
Ὁ δ' Ἔρως χολὴν ἔμισγε.
Ὁ δ' Ἄρης ποτ' ἐξ αὐτῆς,
Στιβαρὸν δόρυ κραδαίνων,
Βέλος ἠυτέλιζ' Ἔρωτος.
Ὁ δ' Ἔρως, "τόδ' ἐσιν," εἶπε,
"Βαρύ· πειράσας νοήσεις."
Ἔλαβεν βέλεμνον Ἄρης·
Ὑπεμειδίασε Κύπρις.
Ὁ δ' Ἄρης ἀνασεναξας,
"Βαρύ," φησὶν, "ἄρον αὐτό."
Ὁ δ' Ἔρως, "ἔχ' αὐτὸ," φησί.

ODE XLV.

ON THE DARTS OF LOVE.

THE husband of Venus, at the Lemnian forges, having taken iron, was making the Darts of Love; and the Cyprian *goddess* taking sweet honey, dipped *their* points, but Cupid mingled gall. When Mars once *returning* from battle, *and* brandishing *his* massy spear, held cheap the shaft of Love. But Cupid said, "This is heavy; having tried *it*, you "will think so." Mars took the weapon: Venus smiled: then Mars deep groaning, said, "Heavy—*Come*, take it *away*:"—"Keep it, *Mars!*" love replied.

ΩΔΗ Μς'.

ΕΙΣ ΕΡΩΤΑ.

ΧΑΛΕΠΟΝ τὸ μὴ φιλῆσαι,
Χαλεπὸν δὲ κ᾽ φιλῆσαι·
Χαλεπώτερον δὲ πάντων
Ἀποτυγχάνειν φιλοῦντα.
Γένες ὑδὲν εἰς ἔρωτα·
Σοφίη, τρόπος, πατεῖται·
Μόνον ἄργυρον βλέπουσιν.
Ἀπόλοιτο πρῶτος αὐτὸς
Ὁ τὸν ἄργυρον φιλήσας.
Διὰ τοῦτον κ᾽ ἀδελφὸς·
Διὰ τοῦτον κ᾽ τοκῆες·
Πόλεμοι, φόνοι, δι᾽ αὐτόν.
Τὸ δὲ χεῖρον, ὀλλύμεθα
Διὰ τοῦτον οἱ φιλοῦντες.

ODE XLVI.

ON LOVE.

It is difficult not to love, and also hard to be a lover; but the hardest *lot* of all, *is*, when in love, to be unsuccessful. Birth *is* nothing to love: learning *and* manners are spurned: *Menkind* look to wealth alone. May he perish, who first loved money! Through it no brother[57], through it no parents *can be found:* wars, murders *arise* through it. But *what is* worse, through it, we lovers are undone!

ΩΔΗ ΜΖ'.

ΕΙΣ ΓΕΡΟΝΤΑ.

ΦΙΛΩ̃ γέροντα τερπνὸν,
Φιλῶ νέον χορευτήν.
Γέρων δ' ὅταν χορεύῃ,
Τρίχας γέρων μὲν ἔσι,
Τὰς δὲ φρένας νεάζει.

ODE XLVII.

ON AN OLD MAN.

I LOVE a pleasant old fellow; I love a youthful dancer: but when an old man dances, he is aged indeed *in hoary* hair; but *in* spirit he is young.

ΩΔΗ ΜΗ'.

ΑΛΛΟ ΩΔΑΡΙΟΝ.

ΔΟΤΕ μοι λύρην Ὁμήρου
Φοίνιος ἄνευθε χορδῆς.
Φέρε μοι κύπελλα θεσμῶν,
Φέρε μοι, νόμους κεράσσω,
Μεθύων ὅπως χορεύσω.
Ὑπὸ σώφρονος δὲ λύσσης,
Μετὰ βαρβίτων ἀείδων,
Τὸ παροίνιον βοήσω.

ODE XLVIII.

ON HIMSELF[58].

Give me the lyre of Homer without the ensanguined string; bring me the cups *sanctioned* by the statutes *of drinking*; bring me *these, and* I will dispense the laws *of Bacchus:* that growing tipsy I may dance; and under *the influence* of a well-regulated phrenzy, singing to the lute, I may roar out a drinking song.

ΩΔΗ ΜΘ'.

ΕΙΣ ΖΩΓΡΑΦΟΝ.

ΑΓΕ, ζωγράφων ἄριστε,
Λυρικῆς ἄκουε Μούσης·
Γράφε τὰς πόλεις τὸ πρῶτον
Ἰλαράς τε καὶ γελώσας·
Φιλοπαίγμονας τε Βάκχας
Ἑτεροπνόοις ἐν αὐλοῖς.
Ὁ δὲ κηρὸς ἂν δύνηται,
Γράφε καὶ νόμους φιλῆσαι.

ODE XLIX.

TO A PAINTER.

COME, best of painters! attend the lyric Muse; paint cities first, gay and smiling: and sportive Bacchanalians with flutes *inspired* with alternate blasts. And if the wax be able, paint also the rites of lovers.

ΩΔΗ Ν'.

ΕΙΣ ΔΙΟΝΥΣΟΝ.

Ὁ Τὸν ἐν ὠόνοις ἀτειρῆ,
Νέον ἐν ὠόθοις ἀταρβῆ,
Καλὸν ἐν ὠότοις χορευτὴν
Τέλεων, Θεὸς κατῆλθε,
Ἀπαλὸν βροτοῖσι φίλτρον,
Πότον ἄσονον κομίζων,
Γόνον ἀμπέλου τὸν οἶνον,
Πεπεδημένον ὀπώραις
Ἐπὶ κλημάτων φυλάτλων.
Ἰν', ὅταν τέμωσι βότρυν,
Ἄνοσοι μίνωσι πάντες,
Ἄνοσοι δέμας θεητὸν,
Ἄνοσοι γλυκὺν τε θυμὸν,
Ἐς ἔτος φανέντος ἄλλου.

ODE L.

ON BACCHUS.

THE god descends, who renders the youth unwearied in toils, intrepid in amours, a graceful dancer in *his* cups, bringing to mortals a soft philtre, a draught unmixed with pain, preserving the wine, offspring of the vine confined in autumnal fruit, upon the branches; that, when *men* cut the grape, *they* all may continue free from disease; sound *in* vigorous frame, and sound *in* mind serene, until the appearance of another year.

ΩΔΗ ΝΑ'.

ΕΙΣ ΔΙΣΚΟΝ ΕΧΟΝΤΑ ΑΦΡΟΔΙΤΗΝ.

ΑΡΑ τὶς τόρευσε πόνλον,
"Αρα τὶς μανεῖσα τέχνη
Ἀνέχευε κῦμα δίσκῳ,
Ἐπὶ νῶτα τῆς θαλάσσης·
"Αρα τὶς ὑπὲρ θάλασσαν
Ἁπαλὴν χάραξε Κύπριν,
Νόος ἐς θεὺς ἀερθείς,
Μακάρων φύσιος ἀρχήν.
Ὁ δέ νιν ἔδειξε γυμνὴν·
Χ' ὅσα μὴ θέμις ὁρᾶσθαι,
Μόνα κῦμα συγκαλύπλει.
Ἀλαλημένη δ' ἐπ' αὐτὴ,
Βρύον ὣς ὕπερθε λευκὸν,
Ἁπαλόχροος γαλήνης,
Δέμας εἰς πλόον φέρυσα,

ODE LI.

ON A DISK REPRESENTING VENUS.

HERE some *sculptor* hath carved the sea; here some divine art, on a disk, hath poured out the wave, upon the back of the ocean; then some genius being elevated to the gods, hath engraven upon the sea, the tender Venus, the origin of the nature of the blessed *gods*. And the *artist* hath represented her naked; but what *is* not lawful to be seen, the wave alone conceals. And she, wandering o'er *the billows*, upon the smooth-skinned calm, like a white sea-flower, bearing *up her* body in swim-

---

Ῥόθιον πάροιθεν ἔλκει.
Ῥοδέων δ' ὕπερθε μαζῶν,
Ἀπαλῆς ἔνερθε δειρῆς,
Μέγα κῦμα πρῶτα τέμνει.
Μέσον αὐλακος δὲ Κύπρις,
Κρίνον ὡς ἴοις ἐλιχθὲν,
Διαφαίνεται γαλήνης.
Ὑπὲρ ἀργύρῳ δ' ὀχῆται,
Ἐπὶ δελφίσιν χορευταῖς,
Δολεροὶ νέον μέτωπον,
Ἔρος, Ἵμερος, γελῶντες.
Χορὸς ἰχθύων δὲ κυρτὸς,
Ἐπὶ κυμάτων κυβιστῶν,
Παφίης ἐς ὄμμα παίζει,
Ἵνα νήχεται γελῶσα.

ming, draws the current from before her: and first cuts the big wave above *her* rosy breasts, beneath *her* soft neck. Then Venus in the midst of the furrow, like a lily intwined with violets, shines through the calm *water.* And Love *and* Desire, laughing sly *with* youthful countenance, ride on sportive dolphins, *raised* above the silver *disk:* whilst a crooked band of fishes bounding upon the billows, wanton under the eye of the Paphian *Goddess,* wherever laughing she swims.

ΩΔΗ ΝΒ'.

ΕΠΙΛΗΝΙΟΣ ΥΜΝΟΣ.

ΤΟΝ μελανοχρῶτα βότρυν
Ταλάροις φέροντες ἄνδρες,
Μετὰ παρθένων, ἐπ' ὤμων·
Κατὰ ληνὸν δὲ βαλόντες,
Μόνον ἄρσενες ποσὶ
Σταφυλὴν, λύοντες οἶνον·
Μέγα τὸν θεὸν κροτοῦντες
Ἐπιληνίοισιν ὕμνοις,
Ἐρατὸν πίθοις ὀρῶντες
Νέον ἐκζέοντα Βάκχον.
Ὅτ' ὅταν πίνῃ γεραιὸς,
Τρομεροῖς ποσὶν χορεύει,
Πολιὰς τρίχας τινάσσων.
Ὁ δὲ, παρθένον λοχήσας,
Ἔρατὸς νέος μεθυσθείς,

ODE LII.

ON THE WINE-PRESS.

Men with virgins bearing the dark-skinned grapes in baskets on *their* shoulders; and casting *them* into the wine-press, men alone tread the clusters, crushing out the wine, praising the god aloud with hymns in honour of the vintage, beholding the new delightful Bacchus[59] fermenting in the vats; which when Old Age drinks, he dances with trembling feet, shaking *his* hoary hair: but the amorous youth being mellow,

Ἁπαλὸν δέμας χυθεῖσαν
Σκιερῶν ὕπερθε φύλλων,
Βεβαρημένην ἐς ὕπνον·
Ἐς ἔρωθ' ἄωρα θέλγει,
Προδότιν γάμων γενέσθαι.
Ὁ δὲ μὴ λόγοισι πείθων,
Τότε μὴ θέλουσαν ἄγχει.
Μετὰ γὰρ νέων, ὁ Βάκχος
Μεθύων ἄτακτα παίζει.

having surprised a virgin weighed down to sleep, *her* tender form diffused beneath the shady leaves; he entices *her* immaturely[60] to love,—to be the betrayer of *her* nuptials. But he not prevailing with words, then forces[61] the unwilling *girl:* for with youths, drunken Bacchus disorderly sports.

ΩΔΗ ΝΓ'.

ΕΙΣ ῬΟΔΟΝ.

ΣΤΕΦΑΝΗΦΟΡΟΥ μετ' ἦρος,
Μέλπομαι ῥόδον θέρειον·
Σὺν, ἑταῖρ', ἄεξε μολπήν.
Τόδε γὰρ θεῶν ἄημα,
Τόδε γὰρ βροτῶν τὸ χάρμα,
Χάρισίν τ' ἄγαλμ' ἐν ὥραις
Πολυανθέων ἐρώτων·
Ἀφροδίσιόν τ' ἄθυρμα.
Τόδε καὶ μέλημα μύθοις,
Χαρίεν φυτόν τε Μουσέων·
Γλυκὺ καὶ ποιηταῖς πεῖραν
Ἐν ἀκανθίναις ἀταρποῖς·
Γλυκὺ δ' αὖ λαβόντι θάλπειν
Μαλακαῖσι χερσὶ, κύφως
Προσάγοντ' Ἔρωτος ἄνθος.

ODE LIII.

ON THE ROSE.

With the garland bearing spring, I celebrate the summer Rose: *my* friend, assist the strain! For this *is the* breath of gods, for this *is* the joy of mortals, and an ornament to the Graces in the seasons of *their* flowery loves; and the delight of Venus. The *Rose is* also the darling of *poetic* fables, and the grateful plant of the Muses: *how* sweet also to one who makes *his* way[62] thro' thorny paths; and sweet also to him who takes *it* to cherish with gentle hands, lightly raising to *his nostrils* the flower of love.

Τῷ σοφῷ τόδ' αὐτὸ τερπνὸν,
Θαλίας τε καὶ τραπέζας,
Διονυσίας θ' ἑορτάς.
Τί δ' ἄνευ ῥόδα γένοιτ' ἄν;
Ῥοδοδάκτυλος μὲν Ἠώς,
Ῥοδοπήχεες δὲ Νύμφαι,
Ῥοδόχρως δὲ κ' Ἀφροδίτη
Παρὰ τῶν σοφῶν καλεῖται.
Τόδε καὶ νοσοῦσιν ἀρκεῖ,
Τόδε καὶ νεκροῖς ἀμύνει,
Τόδε καὶ χρόνον βιᾶται·
Χαρίεν ῥόδων δὲ γῆρας
Νεότητος ἔσχεν ὀδμήν.
Φέρε δὴ, φυὴν λέγωμεν.
Χαροπῆς ὅτ' ἐκ θαλάττης

The same *is* moreover grateful to the Poet, and also to mirthful tables, and Bacchanalian festivals. For what can exist without the Rose? Rosy-fingered indeed *is the* morn, and the nymphs *are* rosy-armed, and Venus also is called rosy-skinned by the bards. This also gives relief to the sick, and this repels *corruption* from the dead: this too prevails over time; and the grateful old age of roses, retains the scent of youth. Come then,—*its* birth let us declare. When from the sea, of aspect mild,

Δεδροσωμένην Κυθήρην
Ἐλόχευε Πόντος ἀφρῷ·
Πολεμόκλονον τ' Ἀθήνην
Κορυφῆς ἐδείκνυε Ζεύς·
(Φοβερὰν θέαν Ὀλύμπῳ·)
Τότε χ' ῥόδων ἀγητῶν
Νέον ἔρνος ἤνθισε χθών,
Πολυδαίδαλον λόχευμα.
Μακάρων θεῶν δ' ὅμιλος,
Ῥόδον ὡς γένοιτο, Νέκταρ
Ἐπιτέγξας, ἀνέτειλεν
Ἀγέρωχον ἐξ ἀκάνθης
Φυτὸν ἄμβροτον Λυαίου.

Ocean, from foam, produced Venus bedewed *with spray:* and Jove displayed Minerva, *sprung* from *his* head, delighting in the din of war, (fearful sight to Olympus!) then also the new growth even of exquisite roses, earth caused to bloom, a birth of curious skill. And the assembly of the blessed gods, sprinkling nectar upon *the bush* that the Rose might exist; caused to spring up from the thorn, the proud immortal plant of Lyæus.

ΩΔΗ ΝΔ'.

ΕΙΣ ΕΑΥΤΟΝ.

Ὅτ' ἐγὼ νέων ὄμικον
Ἔσορῶ, πάρεσιν ἥβη·
Τότε δὴ, τότ' ἐς χορείην
Ὁ γέρων ἐγὼ πλερῦμαι.
Περίμεινόν με, Κυβήβα.
Ῥόδα δὸς, θέλω σέφεσθαι·
Πολιὸν δὲ γῆρας ἐκάς,
Νέος ἐν νέοις χορεύσω.
Διονυσίης δὲ μοι τὶς
Φερέτω δῶρον ὀπώρης,
Ἵν' ἴδῃ γέροντος ἀλκὴν,
Δεδαηκότος μὲν εἰπεῖν,
Δεδαηκότος δὲ πίνειν,
Χαριέντως δὲ μανῆναι.

ODE LIV.

ON HIMSELF.

When I behold a company of youths, youth is present *to me:* then, then to the dance I, an old man, fly. Cybeba[63], attend me! give *me* roses; I wish to be crowned; and hoary old age *be* far away, a youth among youths I will dance: and let some one bring me the gift of Bacchus's autumnal fruit, that he may see the vigour of an old man, taught to sing[64], and taught to drink, and gracefully to be mad!

ΩΔΗ ΝΕ'.

ΕΙΣ ΤΟΥΣ ἘΡΩΝΤΑΣ ΩΔΑΡΙΟΝ.

Ἐν ἰσχίοις μὲν ἵπποι
Πυρὸς χάραγμ' ἔχουσι·
Καὶ Παρθίους τὶς ἄνδρας
Ἐγνώρισεν τιάραις.
Ἐγὼ δὲ τὰς ἐρωνίας
Ἰδὼν ἐπίσαμ' εὐθύς·
Ἔχουσι γάρ τι λεπτὸν
Ψυχῆς ἔσω χάραγμα.

ΤΕΛΟΣ.

ODE LV.

ON LOVERS.

HORSES have a brand of fire on *their* haunches; and any one knows Parthians[65] by *their* tiaras: and I, observing lovers, know *them* instantly; for they have a certain delicate mark, *impressed* upon the mind.

THE END[66].

NOTES.

NOTES ON THE GREEK.

VER. 1. Ατρείδας.]—*Agamemnon* and *Menelaus*, the Sons of *Atreus*. They lived, if the ancient Greek chronology may be credited, about 1201 years before Christ, or according to *Sir I. Newton*, A. C. 919. According to the *Parian marbles*, the Greeks undertake the *Trojan expedition*, in which these two brothers held the supreme command, A. C. 1218.

VER. 2. Κάδμον.]—Cadmus, the Founder of Cadmea (afterwards Thebes), arrived in *Greece*, according to the *marbles* before Christ 1519 years.

VER. 11. Λύρη.]—The Lyre was also called Κιθάρα and Φορμιγξ; Apollo was supposed to have

invented it; hence it is sometimes called φορμικτης. In ancient times, kings and heroes learned to play upon this instrument. The *strings* were at first of *linen thread* (*Eustath. Hom. Il.* ο. 570) and afterwards of catgut. (*Odyss.* φ. 408) There were, at first three strings, hence the Lyre was called τριχορδος, which was invented at *Asia*, a city of *Lydia*, and hence called Ασιας. It had afterwards seven strings, and hence called ἑπτα-χορδος. The strings were touched sometimes with *a bow*, sometimes with the *fingers*.

Harwood's Antiquities, p. 453.

VER. 56. Κέρας.]—Literally, *the horn;* because the bow was made of that material.

See "the Iliad," lib. iv. ver. 105, and "the Orestes of Euripides," ver. 268.

VER. 58. Μυρσίναις.]—Couches made of flowers and sweet herbs were favourite reposes amongst the ancients. *Euripides* calls them χαμευνας φυλλοστρώτους, *leafy beds.*

ADDISON.

VER. 59. Ωτίναις.]—Homer says, that those who eat of the *Lotus* never think of returning home:

Τῶν δ' ὅσις λωτοῖο φάγοι μελιηδέα καρπὸν,
Οὐκ ἐτ' ἀπαγγεῖλαι πάλιν ἤθελεν, οὐδὲ νέεσθαι.

Odyss. Lib. 1.

Herodotus informs us, that when the *Nile* overflows the country, there grow in the water great quantities of *lilies*, which the *Egyptians* call *Lotus's;* these, he says, they dry in the sun, and of the heads of them, which are like the heads of poppies, they make bread; the root of it, he adds, is also an esculent and sweet, it is round, and about the size of an apple.

But the *Lotus* described by *Theophrastus*, and after him by *Pliny*, appears to be of a different *species*. This, it seems, is a tree "of the "size of a pear tree, or something less; the "leaves are jagged, like those of the *Ilex*, and "the wood is black. There are different kinds "of this plant, distinguished by the difference of

" their fruit.—The fruit is like a *bean,* and " changes its colour, as it ripens, like grapes. " The fruit of this *Lotus* grows opposite to one " another, like myrtle-berries, and thick upon " the boughs,—it is sweet, agreeable, and harm- " less, and also is good for the stomach,—the " most delicious have no stone, for there is one " kind of this description.—The inhabitants " make wine of them." Ἔυμεϝεθες, ἡλίκον ἄωιος ἡ μικρὸν ἔλαϝτον, φύλλον δὲ ἐντομὰς ἔχον, καὶ πρινῶδές, τὸ μὲν ξύλον, μέλαν, γένη δε αὐτῆ πλείω διαφορὰς ἔχοντα τοῖς καρποῖς, ὁ δὲ καρπὸς ἡλίκος κύαμος· πεπαίνεται δὲ, ὥσπερ οἱ βότρυες, μεταβάλλων τὰς χροιάς. φύεται δὲ καθάπερ τὰ μύρτα παράλληλα· πυκνός ἐσι τῶν βλαστῶν.—γλυκύς· ἡδύς· ϰ ἀσινής· καὶ ἔτι πρὸς την κοιλίαν ἀϝαθόν· ἡδίων δὲ ὁ ἀπύρηνος· ἔσι ϝὰρ ϰ τοιῆτον ϝένος. ποιῆσι δὲ ϰ οἶνον ἔξ αὐτῆ.

Theoph. 4. B. c. 3.

——" Magnitudo quæ *Piro,* incisuræ folio cre- " briores, quæ *Ilicis* videntur. Ligno color niger:

" differentiæ plures eæque maxime fructibus fiunt.
" Magnitudo huic fabæ, color ante maturitatem
" alius atque alius, sicut in uvis; nascitur densus in
" ramis myrti modo, Tam dulci ibi cibo, ut no-
" men etiam genti terræque dederit, nimis hospi-
" tali advenarum oblivione Patriæ. Ferunt ventris
" non sentire morbum, qui eum mandant. Me-
" lior sine interiore nucleo, qui in altero genere
" osseus videtur; vinum quoque exprimitur illi."

Plin. N. H. 13. B. c. 32.

But the *Lotus* upon which the horses of the *Myrmidons* fed during the repose of *Achilles*, appears to be a *third* species of this plant, and is supposed to be a kind of *trefoil;*—Homer makes mention of the circumstance in the following lines:—

——ἵπποι δὲ παρ' ἅρμασιν ὅισιν ἕκαστος,
Λωτὸν ἐρεπτόμενοι, ἑλεοβρεπτόν τε σέλινον,
Ἑστασαν.——

Il. Lib. B. l. 775.

Ver. 64. Τροχὸς, &c.]—The four following lines contain a fine moral sentiment, which in

the hands of a *Christian* Reader, may be improved to the noblest purposes, and rendered productive of the most solid advantage.

VER. 74. Ὑπὸ νερτέρων χορείας.]—A learned Gentleman quoted by *Mr. Addison*, " thinks " this reading contrary to the *sense* of *Anacreon*, " who expressly says, he wishes to *shake off* " *care whilst alive, because, man, after death,* " *is only a little dust and ashes.* He therefore " imagines the Poet might have written this " passage thus—

Πρὶν Ἔρως, ἐκεῖ μ' ἀπελθεῖν
Ὑπὸ νερτέρους, χορείαις
Σκεδάσαι θέλω μερίμνας.

that is, " Before, O Love! I go thither, *even* to " the shades below,—I wish to dissipate *my* " cares with dances," *i. e.* with *music, feasting,* and *merriment*, which generally accompany these entertainments.

This *conjectural* reading is certainly ingenious, and perhaps *admissible* when we call to mind

the observation of *Horace*, who, speaking of the *glooomy mansion of departed Spirits*, says,

——————quo simul meâris,
Nec regna vini sortiere talis;
Nec tenerum Lycidan mirabere, quo calet Juventus
Nunc omnis, et mox virgines tepebunt.

Horatii Car. Lib. 1.

VER. 109. Βαδίζων.]—This passage is very difficult as the reading stands at present. Some read ῥαπιζων for ϛαδιζων, which makes the passage more *intelligible*, but is said not to have been used by the *older Greek writers* in this sense. Barnes reads ϛαδιζοντα; but this amendment, (if such it may be called,) I have not adopted; as I believe it to be merely *conjectural*, and unsupported by any authority.

VER. 114. Κραδίη δὲ ῥινὸς ἄχρις, &c.]—This seems to be a familiar phrase denoting great consternation. An expression similar to this may be found in *Petronius*, who introduces *Niceros* at the supper of *Trimalchio* informing

the guests of a *wonderful adventure* in which he was once engaged; and when he is about to relate to them the *strange metamorphose* of his *friendly Host* into the form of a *wolf*:—"Deinde "ut respexi ad comitem," continues he, "ille "exsuit se, omnia vestimenta secundum viam "posuit. *Mihi in animo, in naso esse:* stabam "tanquam mortuus."

T. Petronii Satyricon.
Michaele Hadrianide. p. 238.

Ver. 118. Γὰρ, for]—*i. e.* this has happened to you, *for* this reason, *because* you cannot love.

Ver. 130. Ἐξ ὕπνου]—is without doubt an elliptical expression, and requires the addition of another word to complete the sense; ἐγερθεὶς, or some such word being understood. In Homer we find ἐξ ὕπνου ἀνορούσας, starting or leaping up from sleep.

"Iliad," book x. ver. 519.

Ver. 134. Πέτασαι.]—It is the opinion of *Pauw* that πέτασαι is derived from the obsolete

verb πετάομαι, and not from πεταμαι. Thus by a very trifling alteration of the original text,—the addition of the *circumflex accent*, he preserves the *metre* without the reduplication of the sibilant letter; which last expedient is resorted to by *Barnes*. The words of *Pauw* are these.—"πετασσαι metri gratia *Barnesius:* quod ego "non magis novi quam δυνασσαι, αξυσσαι, &c. "Scilicet σ in istis personis, temporibusque, "*geminare* non solent Græci. Pro πετασαι se-"cunda persona verbi πεταμαι, quæ mediam "producere non potest; scribe πετᾶσαι a πετά-"ομαι, id enim apud Græcos Antiquiores fuit, "pro πετάῃ et πετᾷ, Recentiorum."

Ver. 173. Θέλεις.]—This word cannot well be expressed literally in English in this place,—nor in Ode x. ver. 1.

Ver. 196. Μοίρης.]—Verbatim, the things or concerns of his fate; χρηματα being understood.

VER. 237. Βαλώμεθα.]—The simple verb ἐαλώμεθα seems here to be used with the force of the compound περιἐαλώμεθα—*clypeo me protegam.*

VER. 238. Μάχης ἔσω μ' ἐχέσης.]—Verbatim,—The battle having *itself* within me; *i. e.* exerting its force, spending its rage, within me.

VER. 249. Εὐδί' ἐστί.]—It is fair weather, or sun-shine; *i. e.* whilst our day is calm and bright, unruffled by the adverse blasts of ill-fortune.

VER. 253. Λέξῃ, &c.]—There is great variety of reading in this line. Some read the latter part of it—μη δεῖ πινειν, others—μη τι πινειν, and μη πιεῖν δεῖ. *Trapp*,—σε μη πινειν δεῖ. *Maittaire*,—Μη δεῖ, λεξῃ, σε πινειν. *Barnes* reads—σε μηδε πινειν. And *Baxter* (whom I follow)—μη δεῖ σε πινειν. I have made choice of this last reading, because it approaches nearest to the ancient copies—a slight transposition of the words, being the only correction attempted. With regard

to the *violation of metre,* with which *Barnes* accuses *Baxter* in this place, the latter shall speak for himself at the conclusion of this note. These two Gentlemen, who never *lose sight* of each other in their progress through our Author, dispute this passage with great animosity,—*Barnes's* words are these. "Cum olim scriberetur

Λεʃῃ, σε μη δεῖ πίνειν,

"*Baxter,* qui metri repugnantiam in uno loco "vidit et sustulit, in alium tamen *satis* incogi- "tantér substituit, etiam in *parem,* hoc est, se- "cundum locum; legendo.

Λεʃῃ, μη δεῖ σε πίνειν.

"Et sua tamen sibi placere gloriatur, et ad ali- "orum judicium provocat; *miserè in magno er-* "*rore obduratus!*" To this observation *Baxter* replies with equal acrimony; "Certe si ad ali- "orum Judicium provocavit, non adeo *obduratus* "fuit in '*suo magno errore.*'—Verum nec *mens* "nec *lingua* constitit *ferocienti Professori:* ne- "que novit μιμητικον aliquando ἦθος a veteribus

" in metris etiam exprimi. Quin posset igitur " *Morbo,* Personæ querulæ, atque morosæ, spon- " dæi pigritiam et lentorem tribuere, quo signi- " ficet renitentis vultuosam pertinaciam? Certe " inferius ode scilicet xxiv. insigne est hujus rei " exemplum, duobus istis versibus:

Μεθετέ με αἱ φροντίδες·
Μηδέν μοι καὶ ὑμῖν ἔσω.

" Atque horum quidem alter impatientiæ πάθος " per *Tribrachyn* exprimit, *iambicúmque,* atque " *dactylum;* alter vero per *Molossum,* atque duos " spondæos fastidii marcorem depingit. Ipse " *Barnesius, Scaligeri* lectionem secutus est,

Λέξῃ, σὲ μηδὲ πίνειν·

" Quod ità Latinè ille reddit, *Jubeat ut ne tu* " *bibas;* cùm deberet esse, *dicat te neque bibere:* " quod noverat neminem probaturum."

Ver. 263. Πανοπλίαν.]—A panoply, or complete suit of armour.

VER. 282. Πότον.]—Properly signifies drink; but is here placed, by *metonymy*, for the cup or bowl itself.

VER. 283. Τελετῶν.]—Ἑορταί, θυσίαι, μυστήρια.

See Hesychius on the word τελεται.

VER. 307. Ἐσοπτρον, *a mirror*, &c.]—The ancients sometimes made their mirrors of *polished stones*:—*Theophrastus* observes that a species of the *Carbuncle* was applied to that use.—— Οἷον το ἀνθρακιον τὸ ἐξ Ὀρχομενῦ τῆς Ἀρκαδιας, ἐστι δε ὕστος μελαντερος τῦ Χίυ. καὶοπτρα δὲ ἐξ αὐτῦ ποιῦσι.—

Theophrastus περὶ τῶν Λίθων.

——" Such are also the *Carbuncles* of *Orcho-*
" *menus* in *Arcadia*, which are darker coloured
" than the *Chian*; but are, however, used for
" making *Mirrors*."

VER. 312. Ὅπως σὲ χρῶτα λέσω.]—Verbatim,—Then will I bathe you, as to *your* skin. Χρωτα for κατα χρωτα.

Ver. 316. Μάργαρον, *the Pearl,* &c.]—The Pearl was in great esteem with the ancients. It was among the *Romans* allowed the second place in their cabinet of Jewels, and seems ever to have been a particular favourite with the *Ladies.* Pearls are produced in many kinds of Shell-fish, but the finest, and what are properly the genuine Pearl, are bred in the *concha margaritifera plerisque, Berbéris antiquis Indis dicta.*

List. Hist. Conch.

The Pearl is no more than a morbid excrescence from the shell it is formed in; it consists of several *Laminæ* laid closely round one another, as the *Bezoar,* the *Calculi* in human bladders, and other animal stones. When small, they are called Seed-Pearls, and when larger than ordinary, *Uniones.* Our jewellers distinguish them into *Oriental,* and *Occidental.* They are found in many places, as well as in different Shells; the finest in the world are those of the *Persian* gulph: there are a great number found about *Cape Comorin,* and the island of *Ceylon,* but

they are greatly inferior to the *Persian*. Very large ones have also been found upon the shores of *Borneo, Sumatra,* and the neighbouring islands, but not of the fine shape and water of the *Persian*. The *Occidental,* have a *milky* cast, and want the polished gloss of the *Oriental*. They are very plentiful in many parts of *America;* as also in *Silesia, Bohemia,* and *Scotland;* we even meet with them very frequently in our *oysters* and *muscles* here, but seldom of any great beauty.

VER. 330. Χαίτας.]—The Latins also called the leaves of trees, *comæ,* or hair. ADDISON.

VER. 351. Τελεῖν τὴν Ἀφροδίτην.]—"Τελειν τα "ϑεϖ, et τελεῖν τα κατα ϑεον; dicitur pro Deum "aliquem ritè colere."

See Barnes's note on this ode, ver 351.

VER. 555. Φέρει γὰρ, &c.]—In this passage

the poet alludes to the rape of *Europa*, the daughter of *Agenor*, king of *Phœnicia*—

——————littusque ablata relictum
Respicit: et dextra cornu tenet: *altera dorso*
Imposite est: tremulæ sinuenter flamine vestes.
Ovidii Metamorph. Lib. ii.

Ver. 576. Ἰδε, ϖῶς.]—This Ode is not remarkable either for *sense* or *metre*. I have endeavoured to make the best of it.

Ver. 692. Δρόσον ϖεπωκὼς.]—*Theocritus* makes mention of this circumstance——

Τήνας μὲν δή τοι τᾶς πόρτιος αὐτὰ λέλειπται
Τώϛέα.—μη ϖρῶκας σιτίζεται, ὥσϖερ ὁ τετ⌋ιξ;
Idyll. iv. l. 15.

Ver. 704. Γῆρας ἔ σε τείρει.]—The *Cicadæ* cast their old skins in summer, according to *Lucretius*.

Dum veteres ponunt tunicas æstate Cicadæ.
ADDISON.

VER. 736. Χαλεπὸν δὲ καὶ φιλῆσαι.]—" Hic " φιλῆσαι sine *articulo* ponitur, ut versu præce- " denti, cum *articulo;* quod et aliis in usu est, " et *præsertim nostro Poetæ;* ut probamus ad " v. 339."

BARNES.

VER. 737. Χαλεπώτερον δὲ πάντων.]—" *Com-* " *parativum* pro *superlativo,* ut et aliquandò pro " *positivo, Euripid.* Andromach. v. 6. Et hìc " iterum Χαλεπώτερον ἐστιν ἀποτυγχάνειν, ubi *verbum* " sine *articulo,* substantive ponitur."

BARNES.

VER. 754. Ὁμήρου.]—According to the Arundelian Marbles, Homer flourished in the year *before Christ* 907.

VER. 757. Νόμους κεράσσω.]—I will dispense the laws *of Bacchus;* that is, I will mix the wine with water, according to the laws of the feast.

VER. 767. Ἑτεροπνόοις ἐν αὐλοῖς.]—That the *English Reader* may form some idea of the

meaning of this passage, I shall transcribe from Dr. Patrick, a short account of these musical instruments, which he quotes from Madam *Dacier*. It is as follows:

"The performers of the music played always "upon *two flutes* during the whole time of the "*Comedy:* that which they stopped with the "*right hand,* was, on that account, called right-"handed; and that which they stopped with the "*left,* left-handed. The first had but a few "holes, and sounded a deep base; the other had "a great number of holes, and gave a shriller, "and sharper note. When the musicians played "on *two flutes* of a *different* sound, they used "to say the Piece was played—*Tibiis imparibus,* "with *unequal* flutes, or, *Tibiis dextris et sinis-*"*tris, with right and left-handed flutes.* When "they played on two flutes of the *same* sound, "then it was *Tibiis paribus dextris,* if they were "right-handed flutes; or *sinistris,* if left-handed. "Hence, when in the title of the *Andria,* the "music is said to have been performed *Tibiis*

" *paribus dextris et sinistris;* this is to be under-
" stood of different Representations, where the
" flutes were always of the *same kind,* but
" sometimes the *one,* and sometimes the *other;*
" for, as the same ingenious Lady conjectures,
" the music was not guided by the subject of the
" Play, but by the occasion on which it was
" acted. If at a funeral solemnity, the music
" was performed on right-handed flutes, as most
" grave and solemn; if on any joyful account,
" left-handed flutes were used, as the most brisk
" and airy. But in the great festivals of the
" Gods, that shared equally of mirth and reli-
" gion, both kinds were used, or else *by turns,*
" sometimes right-handed, and sometimes left-
" handed."

Patrick's Life of Terence.

It may be necessary just to observe, in conclusion, that the *flutes* mentioned in this Ode by our Poet, were probably of that kind which the Romans called *Pares tibias, dextras et sinistras.*

This is also the opinion of Professor Barnes.—"De geminis tibiis loquitur Poeta quæ *Nonno* "Ἀστυχοι et Διδυμόθροοι audiunt, et *Bacchabus* "tribuuntur. *Latini* vocabant *pares tibias, dex-* "*tras* videlicit et *sinistras.*" BARNES.

For further information on this subject the Reader may consult the *Didascalia* of *Terence.* See those prefixed to the *Andria, Eunuchus, Phormio,* &c.

VER. 781. Θεητὸν.]—*Spectabile,* beautiful, comely, strong, or vigorous.

VER. 853. Τῷ σοφῷ.]—Literally, "To the "*wise man;*" the Ἀοιδοὶ, or *Bards* of antiquity, being frequently honoured with this title.

VER 886. στέφεσθαι.]—How much attached the *Greeks* were to this practice of *crowning themselves with garlands* while engaged in *festive drinking,* may be collected from various Authors of antiquity. *Xenophon* furnishes us with one

instance which, from the circumstances attending it, is very interesting.

The brave Greeks under the command of *Cheirisophus* and *Himself,* after having escaped many dangers, and surmounted innumerable difficulties, in their ever memorable RETREAT through the heart of *Asia;* at length crossed the *Euphrates,* not far from its source, and entered certain villages in *Armenia,* where they refreshed themselves for some days, after their toilsome march over the *Carduchian* mountains; and as they had *no flowers* at hand, they crowned themselves *with garlands made of hay,* and thus decorated, spent their time in mirth and feasting.

Επεὶ δε ἦλθον προς Χειρίσοφον (*scilicet* ὁ Ξενοφων.) κατελάμβανον καὶ ἐκείνους σκηνῦντας, ἐστεφανωμένους τῦ ξηρῦ χιλῦ στεφάνους.—

Anabas. Lib. 4th. p. 302.
a Hutchinson.

ADDENDA.

The following Note should have been placed at page 140, but unfortunately the M. S. was mislaid by the compositor.

Ver. 12. ἀοιδή.]—*Music,* is supposed to be derived from the *Muses,* and, according to the Greeks, invented, or improved by *Pythagoras.* There were seven musical notes consecrated to the seven planets—Ὑπατη, to the Moon: Παρυπατη, to Jupiter: Αιχανος, to Mercury: Μεση, to the Sun: Παραμεση, to Mars: Τριτη, to Venus: and Νητη, to Saturn. The ancient modes (or moods) were *four,* the *Phrygian,* the *Lydian,* the *Doric,* and the *Ionic;* to which, some add the *Æolic.* The *Phrygian* mode was used in the religious ceremonies of the Greeks, and appears to have been the most vehement with which they were acquainted, raising to a pitch of madness those who heard it *(Bartholin de tibiis veter. l.* i. *c.* 9.*)*; the *Lydian* was soft and plaintive; the *Doric,* martial; the *Ionic,* gay and cheerful; the *Æolic,* simple.

Harwood's Antiquities, p. 452.

NOTES ON THE ENGLISH.

ODE I. [1] *Changed,* &c.]—*Mr. D'Acier* remarks, that when the ancient Poets would celebrate any extraordinary subject, it was usual for them to say, they had *new-strung* their Lyre. Thus *Horace,*—

> ———Hunc *fidibus novis,*
> Hunc Lesbio sacrare plectro
> Teque tuasque decet sorores.
>
> L. 1. Ode 26.

ODE III. [2] *Fastenings of my gates.*]—The Translator found it impracticable to render this passage *familiar* to an English reader; but did not, on that account, suppose himself *at liberty*

to depart from the *original.* The explanation which he has given of the word ὀχευς, is supported by the authority of *Homer,* who constantly uses it in the sense of a *bolt, bar,* or *fastening.* See the following passages of the Iliad, here referred to: lib. xii. ver. 121, 455, and 460; lib. xiii. ver. 124; lib. xxiv. ver. 446 and 566. From the *last* passage, the *bars* appear to have been on the *outside* of the gates. It will not be impertinent further to remark, that when Homer uses the *same* word (ὀχευς, lib. iii. ver. 372) for the *thong* or *string* which went under the warrior's chin, and *held fast* the helmet; the purpose to which this thong is applied, sufficiently explains the literal meaning of the word in question.

Ode iv. [3] *Papyrus.*]—"The papyrus was "a plant growing in the marshes of Egypt. "The ancients used the bark of it as we do our "ribands."

ADDISON.

ODE IV. 4 *What does it avail,* &c,]—That is, " why shouldst thou anoint the *tomb's stone* " with perfumes? Or, why pour useless libations " on the *grave?*"

ODE IV. 5 *Perfume.*]—It was customary among the Greeks to anoint the dead before their interment: thus the *Myrmidons,* after washing the body of *Patroclus,* anoint it with oil—

Καὶ τότε δὴ λοῦσάν τε, καὶ ἤλειψαν λίπ' ἐλαίῳ.

" Iliad," lib. xviii. ver. 350.

Anacreon alludes to this ceremony: but requests that they would anoint *him* while his senses were capable of being gratified by the odours used on such occasions.

ODE V. 6 *Blooming.*]—The word βαθυκολπος is not literally rendered, as the *Translator* believes there is no word in the English language into which it can be translated with tolerable propriety: the term *full-bosomed* approaches nearest to the sense of the original.

ODE VI. 7 *Strings.*]—" The Πηκτίδες here " spoken of, *Scaliger* says, was an instrument of " two strings." ADDISON.

ODE IX. 8 *Dove.*]—" It was a custom " amongst the ancients, when they set out on " long journies, to take tame *Pigeons* with them; " and when they were desirous of sending back " any news, with more than ordinary expedi- " tion, they let one of them fly with a letter " tied about its neck; for the poor bird would " make no stop in its return to its nest and " young ones. Those who are conversant with " Eastern voyages, need no information that the " same practice is still retained by the *Turks*, " and in most parts of *Barbary*. Other birds " were sometimes employed in this office, as " well as Pigeons, as appears from *Œlian. Hist. Animal.* L. 6. C. 7. His words are these:—

Ἐν τῇ Αἰγύπτῳ, περὶ τὴν λίμνην κἀλαμένην Μύριδος, ὅπα κροκοδείλων πόλις, κορώνης τάφος

δεικνυται, καὶ τὴν αἰτίαν ἐκείνην Αἰγύπτιοί φασι· τῷ Βασιλεῖ τῷ τῶν Αἰγυπτίων (Μάρρης δε ὔτος ἐκαλεῖτο) ἦν κορώνης θρέμμα σανήμερον, καὶ τῶν ἐπιστολῶν ἅς ἐβούλετο οἱ κομισθῆναι θάττον ἐκόμιζεν αὐτὴ, καὶ ἦν ἀγγέλων ὠκίστη, καὶ ἀκούσασα ἤδει ἔνθα ἰθῦναι δεῖ το πτερὸν, καὶ τίνα χρὴ παραδραμεῖν χῶρον, καὶ ὅσω ἤκουσαν ἀναπαύσασθαι. Ἀνθ' ὧν ἀποθανοῦσαν ὁ Μάρρης ἐτίμησεν αὐτὴν καὶ στήλῃ καὶ τάφῳ.—

"In *Egypt*, near the lake *Mœris*, where "stands the city of *Crocodiles*, they show the "tomb of a *Jay*, of which the natives relate "this history: They tell you that this Jay was "brought up by one of their Kings, called "*Marrhes*, whose letters it carried wherever he "pleased to send them: that when they gave "it directions, it readily understood which way "to turn its flight, what places it should pass "over, and where to stop. When it was dead, "*Marrhes* honoured it with an epitaph and "a tomb." ADDISON.

Ode ix. *Lord.*]—Or supreme object of his affections.

"To young Bathyllus, lovely boy!
"Who bloom'd by Beauty's hand for joy,
"Now *reigns*, of Beauty's *power* possess'd,
"Th' unrivall'd *king* of ev'ry breast."

ADDISON.

Ode ix. 9 *As.*]—"Οἷος, *qualis*, without interrogation comes from ὃς, *qui*, in the same "manner as *qualis* comes from *qua*. This noun "being one of those which the grammarians "call *relatives of quality*, which have only a "relation in the sense, and not in the construction, *it supposeth always*, τοιοῦτος, to which it "ought to refer, and which is even sometimes "expressed; as, τὸ τῆς ἀγγελίας τοιοῦτον ἐστιν, οἷον "ἐυφρᾶναι τὴν πόλιν; *the news was such as made "the whole town rejoice;* word for word, *such as "to make the town rejoice.*"

"Port-Royal Grammar," lib. viii. cap. 7, p. 392.

Ode x. 10 *Drachma.*]—The value of the drachma was about 9*d.* English, or according to others, $7\frac{3}{4}d.$ or $8\frac{1}{4}d.$

ODE XI. [11] *Are.*]—The Greek is ουκ ετ' ουσας, verbatim,—*being no more.*

ODE XI. [12] *As.*]—Here κατα is understood. This government, viz. of the accusative case by a preposition *understood* occurs at every step through the Greek classics: The learner will therefore do well to accustom himself to this idiom of the language, at his first entrance upon Greek authors. I shall subjoin a few examples:—Ποδας ωκυς Αχιλλευς, for κατα τους ποδας; Achilles swift *as to* his feet. Αλγεω την κεφαλην; I ache *as to*, or *in* the head. Ειδος καλλιστος; most beautiful *as to* form. Ἔρωτι θυμὸν ἐκπλαγεῖσ' Ἰάσονος; smitten *in her* soul with the love of Jason. *(Eurip. Medea, ver.* 8.*)*

ODE XIII. [13] *Claros*]—" was a little town " near the city *Colophon* in *Ionia*, which had a " fountain consecrated to *Apollo*. *Anacreon* " calls the water λαλον, because they who drank

" of it were immediately seized with a divine " fury, and delivered oracles." ADDISON.

This Oracle was first instituted by *Manto,* the daughter of *Tiresias,* who fled thither in the second Theban war. The person chosen to return answers, was not a *woman* as at *Delphi;* but a man selected out of certain families, and very often brought from *Miletus. (Cœlius Lib.* 27. *cap.* 5.) He returned the responses in verses adapted to the wish of the inquirers, *by virtue of a spring,* feigned to have been produced from the tears of *Manto,* when bewailing the desolation of her country. Into this cavern he descended, and by the practice of this unwholesome ceremony, is said to have shortened his life. *(Plin. Nat. Hist. lib.* 2. *cap.* 103.) *Tacitus* informs us that this Oracle foretold the death of *Germanicus.*

Tacitus Annal. lib. 2. cap. 54.

ODE XIV. 14 *Tried to persuade,* &c.]—The *imperfect* tense in Greek often signifies merely

the *attempt,* or *wish,* without implying the *completion;* as in the above passage; Cupid *was persuading* me to love,—but he did *not succeed.* See *Professor Clarke's* most excellent note on the 37th line of the first Book of the *Iliad,* under the word ἀμφιδύεθηκας.

Ode xiv. [15] *Continued,* &c.]—This sentence is thus translated, to preserve the sense of the imperfect tense, which, in *this passage* expresses *continuance* of action.

Ode xv. [16] *Gyges.*]—*Herodotus* informs us that *Gyges* obtained the crown of *Lydia* by the following accident. *Candaules,* his master, having a very beautiful Queen, was so vain of his happiness, that he could not rest till he had privately admitted *Gyges* to see her naked; which so exasperated her when she became acquainted with it, that sending for this favourite Courtier, she submitted to his choice,—Death, or the Throne of *Lydia;* which he must first render vacant, by the assassination of her hus-

band. In this dilemma, he preferred the latter expedient, and received her hand, together with the kingdom of *Lydia*, as his reward. *Sardis* was the capital of *Lydia*, and the royal residence.

Gyges reigned in *Lydia* according to *Usher*, *Petavius*, and *Marshall*, *before Christ*, 718 years.—If, therefore, our Poet was cotemporary with this Monarch, he must have lived at a much earlier period of time than the 55th Olympiad; which corresponds to the year, *before Christ*, 560. But in the 26th Ode, *Anacreon* speaks of the wealth of *Crœsus*. Between *Gyges* and *Crœsus* there is an interval of no less than 156 years. Our Poet could not be cotemporary with both;—the truth therefore appears to be, that he only *alludes* to the *former* of these Princes, (viz. *Gyges*) as to one whose power and wealth had rendered his *memory* famous, and his name *proverbial*.

Ode xvi. [17] *Battles*.]—The *clamorous* fights of the Phrygians. The Trojans advanced to

battle with loud shouts, which is still the practice of barbarous nations:—

Τρῶες μεν κλαγγῇ τ' ενωπῇ τ' ἰσαν.

The Greeks on the contrary marched silent, and slow. *Milton,* as the ingenious translator of *Thucydides* observes, had certainly the march of a Lacedæmonian army full and strong in his imagination when he wrote the following lines:

" ——————Anon they move
" In perfect phalanx to the Dorian mood
" Of flutes and soft recorders; such as rais'd
" To height of noblest temper heroes old
" Arming to battle; and, instead of rage,
" Deliberate valour breath'd, firm, and unmov'd
" With dread of death to flight or foul retreat;
" Nor wanting pow'r to mitigate and swage,
" With solemn touches, troubled thoughts and chase
" Anguish, and doubt, and fear, and sorrow, and pain,
" From mortal or immortal minds."

" *Paradise Lost,*" *book* i.

Ode xvi. [18] *Captivities.*]—*i. e.* The many times I have been made captive by Love.

ODE XVII. [19] *Stars.*]—*i. e.* The stars which form the *Constellation.*

ODE XVIII. [20] *The season,*]——That is, *the spring.*

ODE XVIII. [21] *Foreign.*]—The Τελεται were called *foreign* sacrifices, because they were instituted by *Musæus* and *Orpheus,* men of Thrace.

See " Plato's Republic," lib. ii.

ODE XVIII. [22] *If Phœbus sport not there.*]—" Because *Apollo* was so unfortunate as to kill " the beautiful *Hyacinthus,* as he played at " quoits." ADDISON.

ODE XIX. [23] *It.*]—" This," as *Mr. Addison* says, " is a bold expression, though the poet's " meaning is undoubtedly nothing more, than " that the trees receive their nourishment from " the rains and dews, which are strained and " filtered through the veins of the earth."

Ode xx. 24 *Mountains.*]—The word ὀχθη, commonly signifies *a bank;* but sometimes a *hill* or *mountain,* as above. *Homer,* speaking of the fate of *Niobe,* says——

Νῦν δέ πω ἐν πέτρῃσιν, ἐν ὄρεσιν οἰοπόλοισιν,
Ἐν Σιπύλῳ, ὅθι φασὶ θεάων ἔμμεναι εὐνὰς
Νυμφάων, αἵ τ' ἀμφ' Ἀχελώϊον ἐρρώσαντο,
Ἔνθα, λίθος περ ἐοῦσα, θεῶν ἐκ, κήδεα πέσσει.

Lib. xxiv. ver. 614.

"Herself a rock, (for such was Heav'n's high will)
"Through deserts wild now pours a weeping rill;
"Where, round the bed whence *Acheloüs* springs,
"The watery fairies dance in mazy rings;
"There high on *Sipylus's* shaggy brow
"She stands, her own sad monument of woe:
"The rock for ever lasts, the tears for ever flow.

POPE.

How happily conceived is the elegant compliment paid to the genius of *Praxiteles* in the following epigram, quoted from the *Anthologia* by *Fawkes.*

Ἐκ ζωῆς με θεοὶ τεῦξαν λίθον, ἐκ δὲ λίθοιο
Ζωὴν Πραξιτελὴς ἔμπαλιν ἐιρ∫άσατο.

From life to stone, from stone to life, transform'd, I stand,
By Jove's supreme decree,—by Praxiteles' hand.

The Translator.

Ode xxi. [25] *Exhausted.*]—Προποθεὶς; *drunk up,—i. e.* by the heat. The learned Reader will perhaps say that this is a very *unusual* signification of προποθεὶς, the word in question: I am ready to grant it, but before my translation be too much censured, let *Addison, Baxter,* and *Barnes* be heard in its defence. *Addison* renders the original—

Ὑπο καύματος ∫ὰρ ἤδη
Προποθεὶς ἀνασενάζω.

by the following lines——

" With heat I pant, the thirsty day,
" Thro' ev'ry vein, *drinks life away.*"—

Baxter translates them thus—

" Ab œstu etenim jam
" *Absorptus* anhelo."—

And *Barnes* agrees with the two former writers in *his sense* of this difficult passage.—

" Ab œstu etenim dudum
" *Prius-epotus* (i. e. *exiccatus*) gravitèr-suspiro."

The learned Professor also adds the following note by way of explanation.—

" Προποθεις.]—*Vatican.* MS. πυρωθεὶς, minùs " recte, *versui* enim perquàm nocet, qui alias " recte se habet per totam hanc Oden. *Sensui* " tamen convenit et rem explicat; *dicit enim* " *se calore nimis exustum.* Πίνομαι autem de " rebus etiam *Aridis* hic dicitur *figurate,* ut " v. 297. & v. 300."

Thus I have at least *authority* on my side; and if προποθεὶς be not the *true reading,* I shall esteem myself obliged to any *learned Friend* who will help me to a *better.*

Ode xxi. [26] *I pant.*]—Ἀναστενάζω;—*I groan deeply, I sigh,* &c.

Ode xxiv. [27] *Thou hast nothing to do with me.*]—The Greek is, Οὐδέν ἐστί σοί τε κἀμοί; *there is no* common concern *between me and thee:* κοινον, or κοινον πρᾶγμα, being understood.

See " Bos Ellips." under κοινον.

Ode xxvi. [28] *Prepare.*]—" Ὁπλίζω, non ad " *belli* tantum, verum ad cujusvis rei *apparatum* " attinet, ut *Homero*—δόρπον ὁπλισσασθαι, et " ὁπλισσατο δαῖτα, et ἡϊα ὁπλιζειν in usu. Minis- " trum ergo hic poeta appellat, ut pocillatorem " strenuè agat, in se interim recipiens, quòd " boni compotatoris partes acturus sit."

Barnes, Ode xxvi. Note 377.

Ode xxvi. [29] *Lie drunk,* &c.]—While the *young* Reader peruses with pleasure, the smooth and elegant lines of *Anacreon,* or seeks through this channel to become acquainted with the Greek language in its greatest *purity;* it is highly proper that he should be upon his *guard* against the *impurity* of the Poet's *sentiment;*—which in this, and several other passages, too frequently sinks into *brutal degeneracy.*

ODE XXVIII. [30] *Dark.*]—The Greek is, ὑπὸ πορφύραισι χαίταις; *under her purple hair.* But this epithet is frequently given by the Greek poets to objects of a dark or dusky hue. It is probable that *Anacreon* means not here to describe what we call *jet* black hair, but a tint between the black and the yellow; something perhaps like that which *Ovid* mentions, "*Amor.*" lib. I. el. xiv. ver. 9.

ODE XXVIII. [31] *It.*]—Namely, the picture.

ODE XXVIII. [32] *Humid.*]—"*Madam Dacier* "judiciously observes, that eyes, in which there "is the least degree of humidity, are uncom- "monly vivid and full of fire." FAWKES.

ODE XXVIII. [33] *Marble.*]—Or rather *Parian* marble. It is called λυχνίτης, from *Lygdos*, the name of a place in the island of *Paros*, one of the *Cyclades*, where was a quarry of remarkable fine marble.

Ode xxix. 34.]—That the English Reader may not be *wholly* unacquainted with the substance of this Ode, I have here subjoined a *poetic version* of it, as it is translated, or rather *paraphrased* by *Mr. Addison.*

ODE XXIX.

ON BATHYLLUS.

" Paint *Bathyllus*, whilst your art
" Learns perfection from my heart.
" Let his hair, Love's fav'rite net,
" Soft descend, in waves of jet;
" But the golden curl'd extremes
" Brighten into sunny beams;
" Let it flow with graceful ease,
" Disengag'd, and where it please.
" Next, in arches of delight,
" Draw the sable shades of sight;
" And beneath his forehead's snow,
" Nicely bend, like *Cupid's* bow.
" Let his sparkling eyes declare,
" Gently fierce, both peace and war;
" Terror from the God of arms,
" Softness from the Queen of charms;

" Take, and mingle so the beams,
" That amidst the sweet extremes,
" Envy mayn't forget to fear,
" Nor love ever know despair.
" On his cheeks, where roses glow,
" The soft peach's down bestow;
" Whilst a blush's modest pride
" Shows the charms it strives to hide.
" But so many transports dwell
" On his lips, I know not well
" How your pencil can express
" Half their rosy loveliness.
" Let them soft persuasion wear,
" Soft persuasion's self is there;
" Silence, eloquent as speech,
" Let their speaking silence teach.
" Nothing mortal can compare
" With his lovely shape and air;
" Such a neck and such a breast,
" Young *Adonis* ne'er possest;
" Lilies there for ever grow,
" Whiter than the whitest snow;
" Nor did *Venus* ever kiss
" Hands more soft and fair than his.
" What need I the charms repeat,
" Of his iv'ry-polish'd feet?

" Take your price—this *Phœbus* take,
" *Phœbus* a *Bathyllus* make:
" And when you *Bathyllus* see,
" He shall *Phœbus'* pattern be!"

ADDISON.

ODE XXXI. [35] *Iphitean.*]—" *Iphitus* was the " son of *Eurytus*, king of *Oechalia*, and slain by " *Hercules*, who carried off his bow."

FAWKES.

ODE XXXII. [36] *Add to the wax,*]—That is, to the tablet made of wax, on which the ancients used to write. In reading κηρῷ δῆς, instead of κερωθείς, the *Translator* has followed the correction of *Baxter*. *Barnes* reads—ἀεὶ κ' ἔρωτες; which those may adopt who like it better. The words, *add still to the wax*, appear to be the reply of *Anacreon* to his *amanuensis*, who asks him the question—τί φής;—*what say you?*

ODE XXXII. [37] *Crete.*]—*Anacreon* calls Crete

ἀπαντ' ἐχέσης *abounding in all things,* to express its fertility. *Virgil* gives it the same epithet;—

" Creta Jovis magni medio jacet insula ponto;
" Centum urbes habitant magnas, uberrima regna."

Æn. L. 3.

It was famous for being the birth-place of *Jupiter,* and under *Minos* had the mastery of the sea. It abounded with temples to *Venus* and *Cupid.* ADDISON.

ODE XXXII. [38] *Gades*]—" was an island " *without* the straits of Gibraltar, in the south " part of Spain, divided from the continent by a " small creek. It is still called Cadiz."

AINSWORTH.

ODE XXXIII. [39] *To break from.*]—" Ἐκβοή-" σαι; cum clamore erumpo."

" Hedericus Lex." under ἐκβοάω, No. iv.

ODE XXXIV. [40] *Hair.*]—*Petronius* describes the loss of the hair in the following elegant lines,

which he puts into the mouth of *Eumolpus;* and which *Mr. Addison,* with equal elegance, has translated:——

"Quod summum formæ decus est, cecidere capilli:
"Vernantesque comas tristis abegit hiems.
"Nunc umbra nudata sua jam tempora mœrent:
"Areaque attritis ridet adusta pilis.
"O fallax natura Deum! quæ prima dedisti
"Ætati nostrae gaudia, prima rapis.
"Infelix, modo crinibus nitebas,
"Phœbo pulchrior, et sorore Phœbi:
"At nunc lævior ære, vel rotundo
"Horti tubere, quod creavit unda,
"Ridentes fugis, et times puellas.
"Ut mortem citius venire credas,
"Scito jam capitis perisse partem."

T. Petronii Satyricon.
Michaele Hadrianide, p. 382.

"Beauty is fall'n! thy hair's soft vernal grace
"To wint'ry baldness gives untimely place.
"Thy injur'd temples mourn their ravish'd shade,
"Waste, like a stubbled field, thy brow is laid.
"Fallacious Gods! your treach'rous gifts how vain!
"You only give us joy, to give us pain.
"Unhappy youth! but late thy curling gold
"Ev'n *Phœbus'* self might envy to behold;

" But now for smoothness, nor the liquid air,
" Nor wave-born *Tuber* can with thee compare.
" The laughter-loving maids you fly, and fear;
" And Death, with hasty steps, will soon be here.
" His fatal night already clouds thy morn,
" Beauty is fall'n! and thy gay locks are shorn!"

ADDISON.

The hair was considered as highly ornamental, and its loss much lamented by the ancients. *Cæsar's* baldness gave him great concern; and we are further informed by *Suetonius*, that he received no honour more graciously from the senate and people of Rome, than their permission to wear perpetually a *laurel crown*.

ODE XXXVI. [41] *Arguments.*]—The *cogent*, or *compulsive* reasonings of orators.

See " Hedericus Lex." under αναγκη, No. iii.

ODE XXXVI. [42] *He who is dead*, &c.]—The sentiment of a *heathen* poet, whose *supreme good* consisted in sensual *enjoyments*;—and whose hope of happiness, terminated in the *grave!*

ODE XXXVII. [43] *Swells.*]—The Greek is, στέφεται τὸ νᾶμα; *the juice is crowned:* this expression the *Translator* conceives to signify nothing more than an *excessive fulness* of juice in the vine. When a drinking vessel was *filled* above the brim, so that the liquor rose in the manner of a crown, it was, in the same sense of the word, said στέφεσθαι, *to be crowned;* and στέφειν commonly, πληρωσιν τινα σημαινει, *signifies a sort of fulness.*

See "Potter's Archæol. Græc." vol. ii. p. 392.

ODE XXXVIII. [44] *Staff.*]—"In the Bacchanalian dances amongst the ancients, the leader "of them bore a rod or sceptre, which they "called ναρθηξ." ADDISON.

ODE XXXVIII. [45] *Nothing.*]—Or, useless.

ODE XXXIX. [46] *Expanding.*]—*i. e.* disengaging, or freeing it from care.

ODE XXXIX. 47 *I will bear away.*]—As much as to say,—" *The good things of life which I* " *have enjoyed, I may be said to have carried* " *away with me;—of these nothing can deprive* " *me; I have placed them beyond the reach of* " *fate.*"

" ————Ille potens sui
" Lætusque deget, cui licet *in diem*
" Dixisse, VIXI: cras vel atra
" Nube polum Pater occupato,
" Vel sole puro: non tamen inritum,
" Quodcunque retro est, efficiet; neque
" Diffinget, infectumque reddet,
" Quod fugiens semel hora *vexit.*"

" *Hor.*" *lib.* III. *ode* XXIX.

ODE XL. 48.]—*Addison* has translated this Ode with such elegance and simplicity, that I shall make no apology for presenting it to my Readers.

ON CUPID.

As *Cupid* 'midst the roses play'd
Gay-sporting thro' the damask shade;
A Bee which slept unseen among
The silken leaves, his finger stung.

In tears his beauteous cheeks were drown'd,
He storm'd,—he blow'd the burning wound;
Then running—flying thro' the grove,
Thus plaintive to the Queen of Love:
"*I'm kill'd Mama!—Ah me, I die!*——
"*A little Serpent wing'd to fly,*
"*That's call'd a Bee; on yonder plain,*
"*Has stung me;—Oh, I die with pain?*"
When *Venus*, smiling, thus rejoin'd,
My dear, if you such anguish find
From the resentment of a *Bee*,
Think what they feel who're stung by *Thee*.

ODE XLI. 49 *Mirth.*]—Μέθη, literally, *drunkenness*.

ODE XLI. 50 *Graces.*]—In the Greek it is in the singular, ἡ χάρις; "*synecdoche* numeri pro "αἱ χαριτες."

BARNES, Note 653.

ODE XLI. 51 *For what*, &c.]—This passage rendered word for word, is as follows:—*For what gain is to you being racked* (or tortured) *with cares?*

ODE XLIII. [52] *Cicada.*]—The *Translator* has not rendered τεττιξ, by the English word *grasshopper;* because it is well known that the τεττιξ of the Greeks, called by the Romans, Cicada, was an insect widely different from the grasshopper, and altogether a stranger to this climate. "Cicada non est quod vulgò, *a grass-* "*hopper*, vocamus; sed insectum longè diver- "sum, corpore et rotundiore, et breviore, *qui* "*arbusculis insidet*, et sonum quadruplo majo- "rem edit."

AINSWORTH, on "Cicada."

ODE XLIII. [53] *Injuring nothing.*]—The Greek Ἀπὸ μηδενός τι βλάπτων, rendered word for word is, injuring *(or hurting)* somewhat from no one.

ODE XLIII. [54] *Skilful.*]—"From σοφος is de- "rived σοφια, which, as well as *wisdom*, signifies "*skill* in general, but particularly in *music*."

See Note 1. lib. i. of "Hutchinson's Ανάβασ."

ODE XLIV. [55] *Little feet.*]—Ποδίσκος is a diminutive of πους, the foot.

ODE XLIV. [56] *What,* &c.]—Τί θέλει γ' ὄναρ τόδ' εἶναι;—*What would this vision be?* or, *What does this vision wish to be?*—That is, *What can it mean?*

ODE XLVI. [57] *Brother.*]— "*Anacreon,* speaking of money, says, that 'through it there is "'no longer any such thing as brethren or parents in the world.' When the love of money "is the reigning passion in a man, it banishes "humanity, confounds right and distinction, and "*tramples* upon the most sacred and endearing "relations in nature."

"Blackwall's Introduction to the Classics," p. 168.

"————————As nature's ties decay,
"As duty, love, and honour fail to sway,
"Fictitious bonds, the bonds of *wealth* and law,
"Still gather strength, and force *unwilling* awe.
"Hence all obedience bows to these alone,
"And *talent sinks,* and *merit weeps* unknown;

" Till time may come, when, stripp'd of all her charms,
" The *land* of *scholars*, and the nurse of *arms*,
" Where noble stems transmit the patriot flame,
" Where kings have toil'd, and poets wrote for fame,
" One *sink of level avarice shall lie*,
" And scholars, soldiers, kings, unhonour'd die!"

Goldsmith's Traveller.

Ode xlviii. [58] *On Himself.*]—The title of this ode in the original, is Ἄλλο Ὠδάριον; *another little ode.* The Translator has taken the liberty of giving it a more familiar title in his version.

Ode lii. [59] *Bacchus,*]—by *metonymy* for wine.

Ode lii. [60] *Immaturely.*]—See *Barnes's* note on the word ἄωρα, ver. 832.

Ode lii. [61] *Forces.*]—" Non hic ἄγχω *ab-*
" *solutè*, strangulo, significat, verùm ità fauces
" constringere, ut raptores puellis facere solent,
" nè exclament.—vel alio quovis modo *constrin-*
" *gere, comprimere* vel *coercere.*"

Barnes, Note 835.

ODE LIII. [62] *Way.*]—The Greek is, ποιοῦντι πεῖραν; *to one making an attempt.*

ODE LIV. [63] *Cybeba.*]—"Cybeba, or Cybele, "seems to be the name of a female attendant, "taken from Cybele, the mother of the gods."

FAWKES.

ODE LIV. [64] *Sing.*]—"Jejune hic *Baxter* de "simplici *loquelâ;* cum ἰυγγεῖν, dicatur per "Μείωσιν pro ᾄδειν, et γος in illa voce, lateat, "pro ᾠδή."

BARNES.

ODE LV. [65] *Parthians.*]—In the Greek it is Παρθιους ανδρας; *Parthian men.* This is an idiom which prevails among the purest Greek writers.

See "Blackwall's Sacred Classics, Part I. p. 18.

ODE LV. [66] *The End.*]—In the number of odes admitted into this work, as the genuine pro-

ductions of *Anacreon;* the *Translator* has followed the edition printed at *Glasgow* in 1770.

Barnes dismisses Ode LV. with the following observation:—"Atque ità quicquid *Anacreontis* "ad manus nostras *salvum* et *integrum* perve- "nerit, absolvimus."

BARNES, Note 902.

ERRATA.

ERRATA.

The Reader is requested to excuse the following Errata, *which,* generally speaking, *are not errors of the press, but have arisen from the* accents *(those brittle appendages to the Greek letters,) having been* broken off *during the operation of printing.*

Ver. 1, for Ἀτρεῖδας, read Ἀτρείδας.

3, for χοῤδαις, read χοῤδαῖς.

32, for Θυρεων, read Θυρέων.

136, for Επ', read Ἐπ'.

180, for Ερωτι, read Ἔρωτι.

283, for παραινω, read παραινῶ.

308, for Οπως, read Ὅπως.

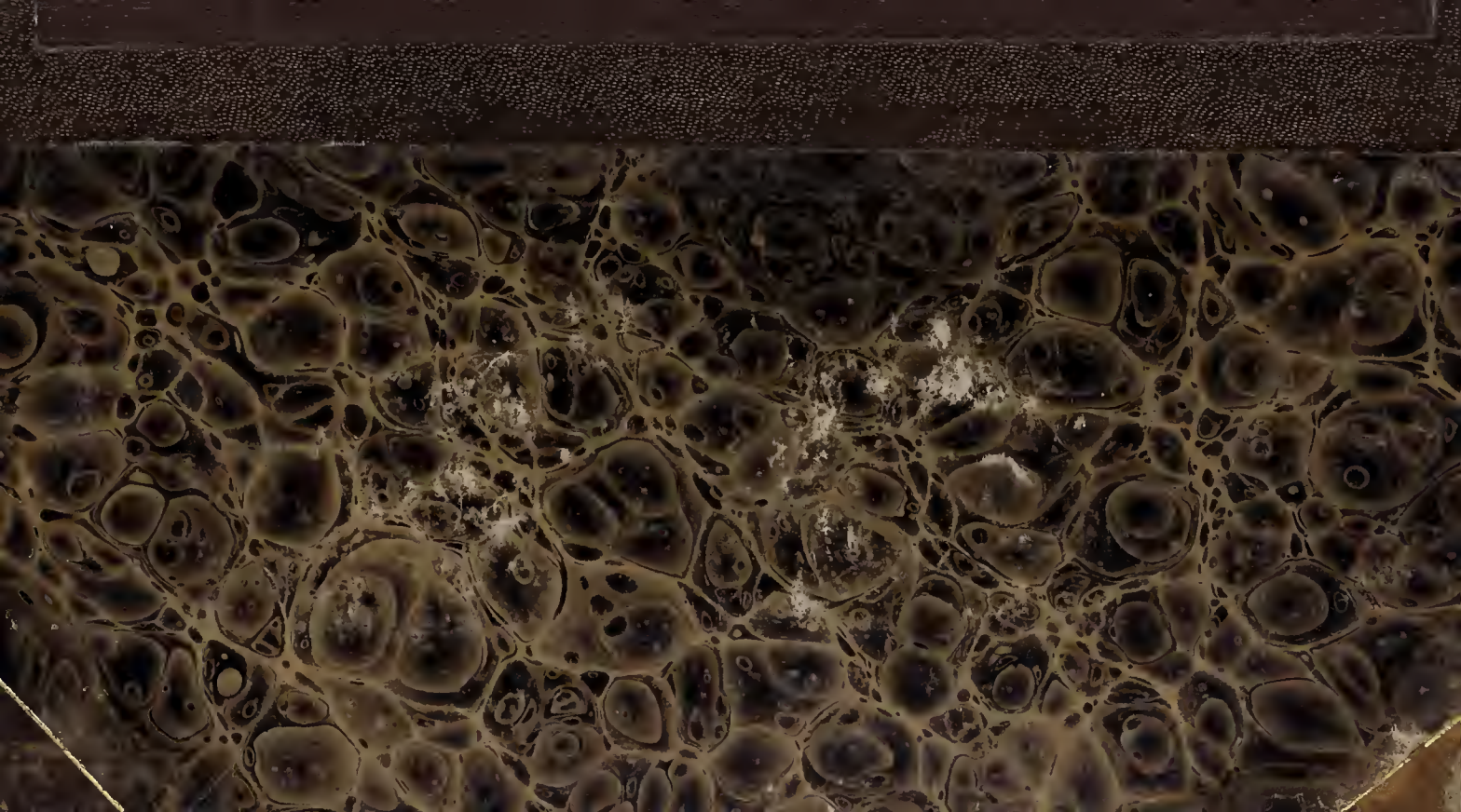
368, for καλῳ, read καλῷ.

400, for παρειης, read παρειῆς.

460, for Ἀφελη, read Ἀφελῇ.

473, for τῳ, read τῷ.

484, for Ἀ, read Χ'.

712, for Ἐδιῶκε, read Ἐδίωκε.

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